

Arts Projects Program

Table of Contents

| | |
|-------------------------------|----------|
| Getting Started..... | 2 |
| Review Criteria..... | 8 |
| Component Descriptions..... | 11 |
| Dance..... | 11 |
| Design..... | 13 |
| Folk Arts..... | 15 |
| Literature..... | 17 |
| Media..... | 19 |
| Multidisciplinary..... | 21 |
| Museums..... | 22 |
| Music..... | 25 |
| Opera/Musical Theatre..... | 28 |
| Theatre..... | 30 |
| Visual Arts..... | 32 |
| Special requirements..... | 35 |
| Application Instructions..... | 39 |
| Attachments..... | 51 |
| Mailing Instructions..... | 56 |
| Budget definitions..... | 57 |
| Sample Itemization..... | 61 |
| Application..... | pull out |

Similar guidelines and applications are available for all other MCACA programs from our website, as well as our general guidelines. If you require additional information, please contact MCACA staff.

Other MCACA Programs:

Arts & Learning
Anchor Organizations
Capital Improvements Projects
Local Arts Agencies and Services
Partnerships
Rural Arts and Culture
Regional Regranting



MCACA

702 W. Kalamazoo
P.O. Box 30706
Lansing, MI 48909-8241
(517) 241-4011
TTY (517) 373-1592
www.michigan.gov/arts

Getting Started . . .

The State of Michigan Council for Arts and Cultural Affairs (MCACA), an agency of the Michigan Department of History, Arts & Libraries (DHAL), serves to encourage, develop and facilitate an enriched environment of artistic, creative, cultural activity in Michigan.

The 2006-2010 MCACA Strategic Plan establishes short- and long-term goals for the Council's administration, its granting programs and its customer service. MCACA uses these goals to help remain focused on how to further our mission and fulfill our vision. We fully expect that the projects supported through our granting programs will meet one or more of these goals as well. The goals of MCACA are to:

- Support arts and culture as a catalyst for community revitalization and economic development.
- Encourage new, creative and innovative works of art.
- Strengthen arts and culture by:
 - Establishing and facilitating communications networks
 - Increasing visibility and awareness of arts and culture
 - Supporting arts education
 - Recognizing, reflecting and celebrating cultural pluralism and broadening cultural understanding
- Expand and develop funding resources for the Council and its clients

In addition, the Council is firmly committed to and wishes to support projects and programs that:

- Enhance the state's quality of life
- Demonstrate the importance of arts and culture in daily living
- Provide broad public access to arts and cultural activities
- Support those who create, present or produce quality arts and cultural projects
- Facilitate delivery of arts and cultural resources statewide

This booklet contains requisite information and forms to help qualified organizations apply for funding in the Arts Projects Program. Applications are due May 1, 2007, for arts and cultural activities that will take place between October 1, 2007, and September 30, 2008.

An application fee of 3% of the requested amount, or \$300 (whichever is less) must accompany the application.

The Arts Projects Program supports projects and activities that provide quality arts and cultural programming to citizens across the state. The program funds arts projects conducted by nonprofit organizations that utilize the talents and creativity of professional artists in all arts disciplines to advance the creative, cultural and economic environment of the state. Projects supported by this funding program are divided into eleven components. We encourage you to contact MCACA staff with any questions as to which component best fits your project and any other questions.

NOTE: It is important that you read to the MCACA publication “General Guidelines” for more detailed information as to grantee requirements, general eligibility information, MCACA contacts and other program information.

Program Eligibility

Applicants must be incorporated in the State of Michigan. They must also ensure that no part of net earnings benefit a private individual. Donations to the organizations must be allowable as a charitable contribution under section 170c of the Internal Revenue Code of 1954 as amended. (Organizations having status under Section 501(c)(3) of the Internal Revenue Code and local Units of Government meet this criteria.)

Any applicant that has unmet obligations on current grant contracts, such as overdue or incomplete reports or other significant problems, is not eligible to apply for future funding. If any applicant fails to meet MCACA requirements on a current contract, their pending application will be removed from the review process. If any applicant fails to meet MCACA requirements on a current grant, following Council approval on a FY 2008 application, the newly approved grant will be rescinded. Auxiliary support organizations (i.e. friends of xyz), may not apply in this grant program. State of Michigan agencies, divisions or departments are not eligible to apply for funding from MCACA.

Waiver Requests

Organizations that seek a waiver of any portion of the program guidelines must do so in writing by April 16, 2007. Waivers are a highly unusual occurrence and should be fully discussed with MCACA staff. Request for waivers will be reviewed and acted upon by the Council's Executive and Budget Committee. This action may not be completed prior to the application deadline. Applications submitted pending action by the Executive and Budget Committee on a waiver request will be processed pending action. If the waiver is not approved, application review will be terminated.

Accessibility

MCACA strives to make the arts accessible to all people and this is a priority of its funding programs. Funded organizations agree to make every attempt to ensure that programs are accessible to persons with disabilities. According to state and federal law, every publicly funded organization must place itself in the position of being able to provide accommodations when persons with disabilities make requests for services. Accessibility involves the location, various communication/promotional tools and the content of the program. Thinking about accessibility issues early in the planning process of the project is key to ensuring that persons with disabilities will be able to participate in the program.

Program Outline

The Arts Project Program is designed to reflect and sustain diverse cultural expression, foster greater understanding of the arts and preserve our cultural heritage. It is the Council's expectation that projects funded through the Arts Projects Program will:

- Foster the highest artistic achievement and creativity, promote excellence and advance the contemporary and traditional arts in communities throughout Michigan.
- Make a broad range of the finest arts and cultural activities available to audiences in communities throughout Michigan.
- Support activities that create greater understanding and appreciation of the importance of the arts and culture and foster an awareness of their aesthetic, economic, cultural and social relevance.
- Promote the career development of Michigan artists and assist them in the production of their work.
- Promote the development of business skills for artists and the management capabilities of community arts producing and presenting organizations.
- Reach new audiences, spur local economies, increase audience access, diversity, size or participation in the arts, and market and promote the arts.
- Foster collaborations and partnerships between arts organizations, local governments, business and community leaders.

Underserved Communities

It is the Council's long-term goal to make quality arts and cultural programs and services available to all 83 counties in the State of Michigan. An underserved community is defined as one in which people lack access to arts programs, services or resources due to geography, economic conditions, cultural background, sociopolitical circumstances, disability, age or other demonstrable factors. The term "community" can refer to a group of people with common heritage or characteristics, whether or not living in the same place.

"Underserved areas" are identified and defined by the Council as the counties of Alcona, Alger, Allegan, Antrim, Arenac, Baraga, Barry, Bay, Benzie, Branch, Cass, Clare, Crawford, Eaton, Gladwin, Gratiot, Hillsdale, Ionia, Iosco, Iron, Kalkaska, Keweenaw, Lake, Lapeer, Livingston, Luce, Mackinaw, Manistee, Mason, Mecosta, Menominee, Missaukee, Montcalm, Montmorency, Monroe, Oceana, Ogemaw, Osceola, Otsego, Presque Isle, Roscommon, Schoolcraft, Shiawassee, Van Buren and Wexford.

Matching Funds

Applicants in this program may request from \$5,000 to \$15,000.

All Council programs require that the applicant supply a level of "matching funds," or funds available to them through other sources. Applicants must make a 2:1 match. Your cash match must be at least 50% of your request; the remainder of the matching requirements may be cash, in-kind contributions or a combination of the two. The grant request may not exceed 1/3 of a project's total cost. State funds may not be used as matching funds. Applicants may not use the same matching funds for more than one project.

Funding may be used for:

- Salaries, wages and honoraria artist fees

Getting Started

- Supplies, materials, catalogues, posters, packaging, distribution and other marketing expenses
- Internships, artist residencies and commissions
- Arts-related industry development
- Video and film development
- Costs related to preparation and research of original manuscripts and limited edition publications by nonprofit organizations or individuals holding copyright
- Recording costs
- Lectures, symposia, panels and public discussions
- Planning, design, documentation and evaluation
- Exhibits, readings, series, performances, classes, seminars, in-service activities and workshops
- Commissioning of public art
- Project-related curriculum materials

Funding may not be used for:

- Costs associated with the start-up of a new organization*
- Costs incurred prior to the grant starting date*
- Fundraising
- Projects that take place outside the state, foreign travel or out-of-state travel
- Consultants who are member of an applicant's staff or board
- Exhibitions or productions by children or students in grades K-12
- Payments to students
- Indirect costs (charges made by an organization to cover the management or handling of grant funds)*
- Projects that utilize funding from State Council programs as matching funds, or matching funds that are used for more than one Council grant
- Projects for which more than one Council grant is requested*
- Operating costs not associated with the project*
- Regranting or subgranting by the applicant or other organizations
- Purchase awards, cash prizes, scholarships, contributions or donations*
- Food or beverages for hospitality
- Entertainment or reception functions*
- Existing deficits, licensing fees, fines, contingencies, penalties, interest or litigation costs*
- Restoration of historic buildings*
- Exhibitions of works that are not originals, i.e. photos panels or facsimiles of original objects
- Capital improvements, new construction renovation or permanent equipment items
- * NOTE: Refer to the Design, Museum and Visual Arts Categories for exceptions.
- Art projects that include displays of human wastes on religious symbols, displays of sex acts and depictions of flag desecration*
- Publication, records and films of a commercial nature, i.e. works of questionable artistic

value produced to realize quick market profit*

- College or university faculty exhibitions or performances*
- Internal programs at colleges or universities*
- Commissioning of their faculty by colleges or universities*
- Curriculum development, in-service or curricular activities
- Creation of textbooks/classroom materials
- Scholarly or academic research, tuition, and activities that generate academic credit or formal study toward an academic or professional degree*

NOTICE: The Council will not support general operating costs or projects and activities that are within the primary instructional and services responsibilities of a College or University, or that are limited to the college or university faculty, staff and students. With their application for funding, Colleges and Universities must provide documentation of a demonstrated benefit to the community at large, documentation of community involvement in the planning/implementation of the project and include letters of support from community organizations.

*These activities may not be included in the project budget.

Grantee Requirements

Grantees must confirm project/program implementation plans and, if requested, revise budget based upon the actual grant award.

Grantees must sign a grant agreement detailing terms for the use of Council funds.

Grantees who are local governmental units are subject to the requirements of the government-wide common rule, "Uniform Administrative requirements for Grants & Cooperative Agreements to State and Local Governments." Nonprofit organizations, inclusive of colleges and universities, are subject to the requirements of OMB Circular A-110, "Uniform Administrative Requirements for Grants and Agreements with Institutions of Higher Education, Hospitals, and Other Nonprofit Organizations."

OMB Circular A-133, "Audit of States, Local Governments and Nonprofit Organizations," includes specific guidance for conducting financial and compliance audits. The threshold for requiring an audit is \$500,000 in yearly expenditures of Federal awards. This amount is the aggregate of funds from all Federal sources.

Grantees are required to assure the Council that they intend to comply with Title VI of the Civil Rights Act of 1964; Section 504 of the Rehabilitation Act of 1973; the Americans with Disabilities Act of 1990 (ADA); the Age Discrimination Act of 1975; and title IX of the Education Amendments 1972, where applicable. Title VI prohibits discrimination on the grounds of race, color or national origin; Section 504 prohibits discrimination on the basis of disability; ADA prohibits discrimination on the basis of disability; the Age Discrimination act prohibits discrimination on the basis of age; and Title IX prohibits discrimination on the basis of sex.

Applicants are required to demonstrate compliance by implementing requirements outlined in Michigan Executive Order 79-4 “Equal Opportunity Standards in State and Federal Contracts.”

Grantees must assure the Council that professional performers and/or related or supporting personnel employed in projects funded by the Council shall not receive less than the prevailing minimum compensation as determined by the Secretary of Labor. Labor standards set out in Part 505. (29CFR) “Labor Standards on Projects or Productions Assisted by Grants from the National Endowment for the Arts.” In addition, grantees must assure the Council that no part of projects funded by the Council will be performed or engaged in under working conditions which are unsanitary or hazardous or dangerous to the health and safety of employees engaged in such projects.

Grantees should use cost accounting principles which comply with requirements as set forth in Federal OMB Circular A-122, “Cost Principles for Nonprofit Organizations,” A-87 for Local governments, or A-21 for Educational Institutions.

Consistent with Public Law 101-512, when purchasing equipment and products under a Council grant, grantees are encouraged to purchase American-made equipment and products.

Grantees are required to execute projects and/or productions in accordance with the requirements of National Endowment for the Arts regulations implementing Executive Order 12549, “Debarment and Suspension,” certifying that neither it nor its principals is presently debarred, suspended, proposed for debarment, declared ineligible, or voluntarily excluded from participation in this transaction by any federal department of agency.

Grantees are prohibited from conducting general political lobbying, as defined in relevant statutes, regulations and OMB circular within a Council funded project.

Travel outside the United States, its territories, Mexico and Canada not identified in the grant application must be specifically approved in writing by the Council before travel is undertaken. Such travel, if approved, must comply with applicable state and federal regulations.

Council support must be credited and included in all publicity and in all media materials used in the activity.

Materials submitted with applications will not be returned. Some submitted materials may be used by MCACA as promotional tools.

Grantees must submit, in a Council supplied format, a final report. The final report must include a written financial statement, budget itemization, and publicity materials from the activity (i.e. publication materials, photographs and news stories). Selected grantees may also be required to submit an

interim report.

According to Public Act No. 345 of 2006, Section 405 states that each grant recipient shall provide MCACA with the following:

- (a) Proof of the entire amount of the matching funds, services, materials, or equipment by the end of the award period.
- (b) Within 30 days following the end of the grant period, a final report that includes the following:
 - (i) Project revenues and expenditures uncluding grant matching fund amounts.
 - (ii) Number of patrons attracted or benefiting during the grant period.
 - (iii) A narrative summary of each project and its outcome, including all of the following:
 - (A) How the project supported acieving the department's intended goals and outcomes for each program.
 - (B) How the program met the quantifiable measures of success in meeting the goals and outcomes.
- (c) By April 7 of the grant year, each recipient of a grant greater than \$100,000.00 shall submit an interim report that includes the items identified in subdivision (b).

Review Criteria

Applications to the Arts Projects Program will be reviewed according to the following criteria.

The four criteria total to a maximum score of 100 points. A score of at least 80 points must be earned in order for the application to receive a funding recommendation. It is not necessary to answer each individual question posed within the four categories. However, your proposal must address each of the four areas. In this respect, the review criteria may also serve as an outline for your grant proposal.

Artistic Merit—50 points

- Is the project appropriate for this funding category?
- Is this project based on clearly articulated, high artistic standards?
- Is there evidence of artistic excellence?
- Does the project evidence the ability to provide quality experiences for audiences / participants?
- Does the project make use of high caliber, professional artists?
- Does the project advance the art form?

Artistic Involvement & Support—15 points

- Is there an appropriate and inclusive artist selection process?
- Are there clear and suitable artistic roles and responsibilities?
- Do artists receive fair treatment, are they adequately compensated?
- Are artists rights protected?
- Are there opportunities for artistic growth and development?

Community Services—15 points

- Is the project physically and economically accessible to all segments of the community?
- Are the project activities appropriate for the community?
- Is the planning process inclusive and representative of the community?
- Is there clear evidence of economic impact, including the amount of leveraged support from sources other than MCACA?
- Are there clear and detailed marketing and audience development plans?
- Is there evidence of cooperative relationships with other organizations?
- Is there a broad base of support, such as financial donors, volunteers and in-kind contributors?

Project Management and Feasibility—20 points

- Does the project adhere to and further the mission or goals of the organization?
- Do the staff and volunteers have the technical, artistic and administrative abilities and experience to conduct the project?
- Are roles and responsibilities clearly defined and described?
- Is the plan of work realistic and clearly outlined?
- Is the budget reasonable, accurate and complete?
- Is the evaluation plan appropriate?
- Does the clarity, accuracy and completeness of plans and application indicate the applicants' ability to implement this project?

Special Review Criteria

Commissioning of Artistic Works

Commissions will be evaluated on the quality, creativity and originality of the artistic work; the applicant's ability to carry out the commissioning; extent to which the project influences the art form by encouraging experimentation and innovation and contributes to the artistic growth of artists and the discipline involved; extent to which the selection of the commissioned artist(s) is suitable, inclusive and thorough, including the qualifications of those selecting the artist; past accomplishments of the commissioned artist(s); potential public impact of the artistic work; qualifications of the creative artist(s); quality and suitability of the planned public presentation (publication, premiere, broadcast, distribution, etc.); who will perform, execute interpret, present produce or fabricate the artistic work; satisfactory timelines for completing each phase of the commission; where applicable, strong production capability of those presenting the artistic work; if multi-year projects are planned, complete, clear, feasible and appropriate activity schedules, timelines and budgets for each year of the project.

Festivals

Festivals must demonstrate that the primary focus of the festival is the arts. The project should include: involvement of professional artists in festival planning; an acceptable schedule of festival

activities; adequate provisions to handle cash generated during the festival; cooperation with artists; and appropriate entry fees or commissions. Concessions are limited to the sales of refreshments, arts and crafts, books, art supplies and festival-related promotional material.

Touring

Touring requests will be evaluated on the artistic excellence and effective management; relevance of touring to, and suitability of, audience development plan; demonstrated financial stability of the applicants; readiness of the artist(s) to tour; potential impact of touring on the artist(s); well-defined and adequate technical requirement; and appropriate press and promotional material.

Public Art

Public Art encompasses installations of permanent or temporary works of art, performances and design initiatives in public spaces. Public art will be evaluated on: the extent appropriateness and quality of the work selected; durability of material works; involvement of individuals with experience in or knowledge of public arts projects (i.e. arts administrators, artists, architects, public planners); community involvement at all levels of planning; proof of public access to the site for the duration of the work on site; satisfactory plan of how the work will function within the site and community; impact on the community; and extent to which plans for maintaining material works are thorough and feasible, including provisions to cover the costs of maintenance throughout the life of the work.

Competitions

Competitions will be evaluated on: the extent to which the competition is clearly and thoroughly described; appropriateness of the geographic region from which artists will be eligible to compete (local, statewide, regional, national etc.); acceptable competition application, application process, selection criteria and schedule; quality and distribution of publicity, “call for entries” prospectus, press releases, etc.; suitable jurying or selection process (open competition, invitational, one or two-tiered jurying, auditions, submission of maquettes, etc.); juror qualifications; and appropriate juror compensation and applicant entry fees.

Conservation

Conservation projects will be evaluated on the: appropriate selection of the work(s) to be restored; qualifications of the conservator(s); suitability of the conservation services to be provided; importance of the work(s) to be restored to the applicant’s collection and the community; aesthetic and historical significance of the work(s) to be restored; urgency of the need for conservation; adequacy and feasibility of post-restoration, long-range maintenance plans; plans for public access and use of the work(s).

Arts Projects Components

Dance

Successful applications to the dance component support excellence and innovation in all forms of professional dance including ballet, jazz, traditional, modern, experimental, avant-garde and historical dance. Dance projects will enhance the artistic growth of choreographers, dancers, dance companies and presenters and promote excellence in choreography, performance and production values. Recognizing the brilliance and diversity of American dance, the MCACA supports projects that advance the field of dance, expand, preserve, interpret and safeguard our dance heritage and make exemplary dance available to audiences throughout Michigan. Projects should include and provide fair compensation to qualified dance professionals.

New Works

The creation and performance of significant new choreography and the performance of rarely or never seen choreography are also supported. If dance artists are to be commissioned, they should be professional choreographers who have produced work of the highest caliber. Any newly created work must be presented to the public. The planned date for the premiere should be stated in the application. The public presentation date may be after the end of the grant period. However, if this is the case, the cost of the public presentation may not be included in the project budget.

The Dance Component supports:

- Professional dance companies and ensembles by supporting performances, series, seasons, touring engagements, showcasing, or dance works in public spaces.
- Professional presenters, by supporting dance performances, seasons, series or festivals.
- Nonprofessional presenters such as colleges, universities and community organizations in hosting the finest examples of live, professional dance, by supporting dance performances and festivals.
- Activities which expand a professional dance company's repertoire, enhance production values, provide rehearsal time, expand existing programming or increase artist compensation.
- Residencies of dancers or choreographers of significant stature with local professional dance companies to improve performance, expand technique, explore new forms, etc.
- Projects that allow non-arts organizations to include live performances of professional dancers in their activities.
- Collaborations among professional dancers and artists from other disciplines that foster innovation and experimentation in dance.
- Collaborations among professional dance companies, presenters, business, or others that enhance production, performance or presenting.
- Creation of innovative choreography and the exploration of new dance forms.

- Outreach activities of professional dance companies that increase or diversify audiences.
- Commissioning of dance works including the selection of choreographer, research development, rehearsal, staging, costuming, production, mounting and premiering.
- Completion of choreographer's work in progress and performance of the completed public through performance of their work.
- Development, creation and presentation of innovative or nontraditional staging and performance.
- Commission or presentation of adaptations or new treatments of established dance to make them more relevant to contemporary audiences, or target them, with performances, to underserved or culturally diverse audiences; with performances for the target audience. work including production, and premiering.
- Presentation, broadcast, booking or touring of newly created, never or rarely performed dance works, or the introduction of lesser known American choreographers to the public through performance of their work.
- Development, creation and presentation of innovative or nontraditional staging and performance.
- Commission or presentation of adaptations or new treatments of established dance to make them more relevant to contemporary audiences, or target them, with performances, to underserved or culturally diverse audiences; with performances for the target audience.

Funding Restrictions

All arts projects funding restrictions apply. In addition, funding is not available for student dance projects and companies, commercial dance studios or college and university ensembles.

Special Dance Component Review Criteria

All Dance Component projects are evaluated based on the Review Criteria for the Arts Projects Program, as well as the following:

- Artistic and technical ability of professional dancers and artistic merit and technical quality of artworks
- Production values and venues

If artistic work is to be created, Dance Component Review Criteria are used in evaluation, as well as the following criteria:

- Artistic and technical ability of professional choreographers
- Originality, inventiveness, artistic merit and technical quality of the work
- Proof the choreographer will maintain the copyright for the work
- Disposition of the work's royalties
- Artistic and performance quality of the soloist, ensemble or company performing the work.
- Appropriateness and feasibility of the plans for the premier of the work, including promotion plans and site
- Likelihood the new work will be seen by a broad public beyond the premier—if all other criteria are equally met, priority will be given to commissioning projects that ensure subse-

quent performances of the new work; place it on a touring schedule; arrange live or taped broadcasts; complete feasible and appropriate plans or schedules, or make other arrangements for continued performances.

- Relevance of an adaptation to its target audience.

Design

Design projects support the highest quality and creativity in architecture, landscape architecture, urban and regional planning, historic preservation, interior, graphic, industrial and product design. Projects support design efforts that enhance the visual quality of Michigan communities, and foster public understanding of the importance of good design, the design process and the aesthetic, utilitarian, economic, cultural and social consequences of design decisions. The primary focus and overriding concern in all Design projects must be the presentation, production or promotion of design of the highest artistic quality.

This component promotes good design and local efforts to solve design and planning problems and to preserve the finest examples of design in Michigan, by providing funds for design assistance and demonstration projects. Projects should illustrate the benefits of the design process and the importance of quality design and link the public with qualified design professionals.

The design component also promotes design innovations that resolve design problems by generating workable prototypes of creative solutions, such as graphic design for professional, arts organizations or signage for rural communities.

Designers involved in the creation of design works must be professionals who have produced work of the highest caliber. Applicants might include counties, cities, townships, community organizations or arts organizations.

The Design Component supports:

- Exhibitions, exhibition series, installations and juried competitions that recognize and increase understanding of design and broaden the audience for design activities.
- Collaborations among designers and community decision-makers, business, industry or others that improve the built environment.
- Preservation of architecturally significant structures, landscape preservation, multiuse adaptation and protection of the rural environment and the rural character of communities.
- Facilities design assistance for nonprofit arts organizations.
- Local efforts to solve design issues through the development of community design plans, feasibility studies, or guidelines to protect a community's historical character and improve local economies.
- Development and presentation surveys that document exemplary Michigan architecture, landscape architecture, industrial and product design or decorative arts movements and

that could be used to build an audience or increase tourism.

- Creation of prototypes for the restoration, redesign, conversion or adaptive reuse of existing structures that increase the ability of arts organizations to produce or present their work or to deliver their services, or that can be used as community cultural facilities, art centers, performance, exhibition, studio or multiuse spaces.
- Production of innovative prototypes that address growth management, disabled access, adaptive reuse of commercial and industrial sites, residential revitalization, conservation of rural and natural environments and resources, and preservation and stewardship of landscape for sustained agriculture, wildlife habitats or protected wetlands.
- Development of directional and interpretive signage or wayfinding to enhance economic growth or increase tourism.
- Testing of experimental models that advance design aesthetics, utility or economics.
- Development of prototypical designs that address contemporary cultural and social needs and combine manufacturing, commercial and residential functions to create balanced communities.
- Creation of graphic design pieces to visually identify and enhance the marketing potential of nonprofit arts organizations.
- Creation of streetscape plans for public art street furniture, signage for art historical districts, open spaces, pocket parks, gateways, and visual quality master plans for communities that include siting public art.

Funding Restrictions

All Arts Projects funding restrictions apply. In addition, funding may not be used for construction or renovation projects that do not involve sites that are easily accessible to the public, or involve sites where there is not an adequate guarantee of continued public access.

Special Design Component Review Criteria

All Design Projects are evaluated using the review criteria for Arts Projects, as well as the following:

- Artistic ability of design professionals; artistic merit and technical quality of art works.
- Evidence of strong, interactive cooperation, collaboration or support among participating designers and organizations.
- Evidence of efforts to reach audiences generally not involved in design.

New Works

If new design is to be produced, Design Component Review Criteria above are used, as well as the following:

- Artistic ability of design professionals who will create the work.
- Originality, inventiveness, artistic merit and technical quality of the work.
- Proof the designer will maintain the copyright for the work.
- Plans for distribution of future profits.
- Disposition of the work's ownership.

- Appropriateness of the selected site.
- Evidence the selected site will be available for all project activities and throughout the duration of the work's location at the site.
- Duration and durability of the work, safe public use of the work and site.
- Thorough maintenance plans that include the care and upkeep of the work and their associated costs.
- Extent to which planning addresses the present and future, character, location and ownership of the site and public access to the work.
- Evidence of interactive cooperation, collaboration or support among participating designer(s) and community organizations.
- Appropriateness and feasibility of plans to renovate, fabricate, install or construct, including the completion date and unveiling ceremony.
- The likelihood the innovative work will be seen or used by a broad public.

Folk Arts

The folk arts represent living traditions practiced by people who share a family, tribal or ethnic heritage, occupation, language, religion, or geographic area; that have been learned informally; that have endured through generations; and that carry a community or ethnic aesthetic or symbolize shared experiences, cultural identity and values.

Projects must focus on folk artists and the work of folk artists that represent authentic, traditional knowledge and skill and make the variety, richness, vitality and significance of our diverse cultural heritage available to a wide public.

Folk Arts funding is designed to identify, document, preserve, conserve and present Michigan's folk arts and culture. Folk Arts exist within a specific cultural context and for audiences outside this context to appreciate this, most projects will require the services of a professional folklorist or other traditional culture expert.

The folk arts include the performing arts, material arts and crafts, and the narrative and verbal arts. Examples include, but are not limited to: balladry, black ash basketry, blues music, clog dancing, breakdancing, decoy carving, fiddle making, gospel music, Native American drumming, needlework, quillwork, quilting and the telling of tales.

Projects may involve the folk traditions of our state's native peoples and early immigrants, or may encompass the artistic traditions of Michigan's more recently established immigrant communities, such as those from Southeast Asia and the Middle East.

This component advances, maintains and strengthens Michigan's folk arts traditions and folk culture. Grants are awarded to organizations that produce exemplary folk arts projects ranging from festivals

and tours to concerts, exhibits, publications and radio broadcasts. All projects must involve authentic folk art, artists or art activities.

The Folk Arts Component supports:

- Exhibits, concerts, performances, a series of activities, tours, traveling exhibits, festivals and pow wows.
- Preservation and advancement of the folk arts by the professional use of modern documentary technology, including audio or videotaping, film making or photography, by individuals who have substantial knowledge of Michigan's folk arts and expertise in documentation techniques.
- Projects undertaken by recognized folk, ethnic and tribal organizations.
- Projects which provide free public activities, particularly those which identify, interpret and document traditional cultural expression indigenous to a community, area, region, tribal or ethnic group and provide free public activities that involve the subjects of the study.
- Projects that allow museums to organize traditional arts exhibitions or to borrow traditional arts exhibitions organized by other museums.
- Projects that allow museums to preserve traditional arts collections of artistic and cultural significance by identifying and solving problems of climate control, security and storage while providing direct public benefit from the activity through exhibitions or other activities.
- Projects that allow museums to document traditional arts collections in publications prepared for the general public.
- Projects of performing groups by providing costumes or instruments, better rehearsal space or more rehearsal time; replacing taped music with live accompaniment, or in other ways.
- Extent to which the selection of folk artists is suitable, inclusive and thorough.
- Qualifications and involvement of folklife experts.
- Appropriate means of presentation or interpretation in terms of the art forms involved.
- Technical and artistic excellence in the documentary medium.
- Meaningful involvement of artists and community members whose traditions are to be represented.
- Accessibility of materials documented or archived, distribution of completed productions or studies to local and general audiences and to the folk arts field.
- High quality of research will result in public presentation to the folklife field or the general public (final form of materials presented to the public must be suitable for a general audience).

Note: Those interested in apprenticeships should contact the Michigan Traditional Arts Program at the Michigan State University Museum, (517) 353-9678.

Folk Arts Component Funding Restrictions

All Arts Projects funding restrictions apply. In addition, funding may not be used for the following:

- Projects involving revivalists or reproductions
- Historical presentations, reenactments of recreations

Special Folk Arts Component Review Criteria

All Folk Arts projects are reviewed according to the Review Criteria for Arts Projects, as well as the following:

- Artistic merit and authenticity of folk arts artistic ability, technical skill and authenticity of folk artists.
- Extent to which the project contributes to and is significant within the field of folk arts.
- Extent to which the selection of folk artists is suitable, inclusive and thorough.
- Qualifications and involvement of folklife experts.
- Appropriate means of presentation or interpretation in terms of the art forms involved.
- Technical and artistic excellence in the documentary medium.
- Meaningful involvement of artists and community members whose traditions are to be represented.
- Accessibility of materials documented or archived, distribution of completed productions or studies to local and general audiences and to the folk arts field.
- High quality of research will result in public presentation, to the folklife field or the general public (final form of materials presented to the public must be suitable for a general audience).

Literature

Literature Component projects promote excellence and creativity in areas including poetry, fiction, playwriting, screenwriting, literary nonfiction, sound or performance works and visual poets, through support of noncommercial literary presses and publishers, professional literary groups and organizations that present the works of outstanding, contemporary American writers, or assist exceptionally talented, published, Michigan writers to produce their work.

Projects of literary nonfiction such as essays, creative writing depicting actual events, biography, autobiography, or other prose must be deemed worthy of support as an art form.

The Literature component assists organizations that provide significant services to writers, and to non-art organizations to produce projects that employ writers. Recognizing the unique contributions of the written word to American culture, this category welcomes projects which foster literary excellence; provide financial support to writers, and create a more diverse audience for contemporary literature.

The Literature Component also supports the creation of significant new literature, and the publication of newly created, and older, but unpublished, works of literature. All authors involved in this type of project must be professional, published writers who have produced work of the highest caliber. Projects that support contemporary, Michigan writers and writing are of special interest.

The proposed projects must be presented to the public and the planned date for this must be stated in the application. The public presentation date may be after the end of the grant period and if so, the

cost of the presentation may not be included in the project budget.

The Literature Component supports:

- Independent, noncommercial presses and literary magazines that regularly publish quality, contemporary poetry, fiction or nonfiction and publish, sell and distribute the best examples of serious creative writing, by supporting expenses associated with publishing or distribution, jurying, writer selection and payment.
- Book fairs, exchange programs, readings or exhibits of literary works.
- Media broadcasts, syndicated review networks and other media projects that promote literature, benefit the literary community and broaden and diversify its audience.
- Residencies of authors of national stature that provide community activities and interaction with local writers and criticism of their work.
- Outreach activities that expand or diversify literature audiences and increase employment opportunities for writers.
- Collaborations among writers and others that provide public readings by Michigan authors.
- Projects that allow nonprofessionals or non-arts organizations to include live presentations of literature in their activities and employ writers.
- The premier of new or never-published literary works through readings or exhibitions.
- Publishing and distribution of the best examples of newly created or never-published, literary works of Michigan authors by independent, noncommercial presses and literary magazines that regularly publish high quality, contemporary poetry, fiction or nonfiction.
- Collaborative projects involving writers and noncommercial presses, or literary magazines that provide for the completion, publication and distribution of a work or works in progress.
- Commissioning of new literary works or translations of literary works and their presentation to the public.
- Commissioning or publishing of adaptations or new treatments of established literary works to make them more relevant to contemporary audiences, or target them to underserved or culturally diverse audiences, with presentation of the work to the target audience.

Note: When screen or playwriting is pursued in the Literature Component, emphasis is on the solitary creation and publication of the writer's material.

Funding Restrictions

All Arts Projects funding restrictions apply. In addition, funding may not be used for the following:

- Publication of a literary magazine that includes fiction or poetry by its staff or board.
- Publication of a book written by a member of a small press's staff or board when published by that press.
- Coterie or vanity publications.
- Literary programs designed primarily for student audiences.
- Support of the publication of a literary magazine that has not published at least two separate issues in the past two calendar years.
- Support of the publication of a small press that has not produced at least two volumes of

poetry, fiction, literary nonfiction, drama or literary criticism in the past two calendar years.

Special Literature Component Review Criteria

All Literature Category projects are evaluated using the Review Criteria for Arts Projects, as well as the following:

- Involvement of professional, published writers.
 - Artistic and technical ability of writers; artistic merit and technical quality of literary works.
 - Readerships, whether in terms of addressing a specific community or sales.
- If new literary works are to be created, Literature Category Review Criteria will be used in evaluation, as well as the following criteria:
- Artistic and technical ability of the writers who are the creators of the work.
 - Originality, inventiveness, artistic merit and technical quality of the work.
 - Proof the author will maintain copyright for the work.
 - Disposition of the work's royalties.
 - Production quality and cost of work's publication.
 - Likelihood the work will reach a broad public.
 - Relevance of an adaptation to its targeted audience.
 - Appropriateness and feasibility of plans for the publication or presentation of the work, including promotion plans.

Media

This component recognizes the uniquely American character of the media arts by supporting outstanding media productions and innovation in the use of film, video, or audio media as art forms, and by preserving and presenting the finest examples of film and video. Areas of concentration include, but are not limited to, animation, live action, electronic image manipulation, documentary, drama and multimedia productions. Exemplary media works are made available to Michigan audiences through projects that produce, present or commission media works, further the artistic growth of independent media artists, or develop the artistic capabilities or management skills of media artists and organizations.

This component fosters the creativity of media artists and assists organizations that bring the works of these artists to the public. Projects should involve the finest media works and artists and expose the widest possible audience to the best of the media arts.

This component also supports the creation of significant new media works and the public presentation of newly created, rarely or never seen media works. Projects that involve contemporary, Michigan, media artists and works are of special interest.

Media artists involved in this type of project must be professionals of exceptional promise who have produced work of the highest caliber and have demonstrated commitment to the moving image.

The proposed project must be presented to the public. The planned date for the public premiere must be stated in the application. The public presentation date must be stated in the application. The public presentation date may be after the end of the grant period. However, if this is the case, the cost of the public presentation may not be included in the project budget.

The Media Component supports:

- Film and video screenings, festivals, competitions, seasons, series, and radio and television broadcasts and series.
- Distribution and promotion of exemplary, contemporary media works by Michigan's most promising media artists. Projects which locate, organize, catalog, preserve and
- ~~Projects and programs that bring the work of our finest media artists to the public,~~ promote the media arts and assist independent media artists produce their work.
- Projects that make the media arts more widely practiced; advance media literacy; promote the understanding of electronic vehicles, or increase the creative use of media technology.
- Residencies of media artists of significant stature that provide interaction with local media artists, through activities such as master classes, lectures, demonstrations, mentor ships, jurying, production studio visits, critiques, or screenings.
- Collaborations among media artists or between media artists and artists from other disciplines, including directors and screen writers or technicians that foster innovation and experimentation in the media arts.
- Development, production and screenings or broadcast of new or experimental media works, or the exploration of new media forms and techniques that yield a product.
- Commission, production and screening or broadcast of new media works, including research, development, production, post-production and premiering.
- Screening or broadcast of new, never or rarely presented media works, including any editing, transferring or other technical enhancement, and promotion.
- Completion of a media artist's work in progress and screening or broadcast of the completed work.
- Collaborations among media artists and the broadcast industry, or others that support the development and production of outstanding series and single works for public broadcast.
- Creation of media works that provide collaborative opportunities for media artists and artists from other disciplines to advance the media arts.

Note: When screenwriting is pursued in the Media category, emphasis is on the collaborative development and media production of the writer's material.

Funding Restrictions

All Arts Projects funding restrictions apply. In addition, funding may not be used for:

- Non-arts works such as technical, educational, travel or promotional film or video
- Commercial productions

- Appropriateness and feasibility of plans for the premiere of the work including promotion plans.
- Likelihood the work will be seen by a broad public.

Special Media Component Review Criteria

All Media component projects are evaluated using the Review Criteria for Arts Projects, as well as the following:

- Artistic and technical ability of the artists; artistic merit and technical quality of the media works
- Skill of the key production personnel
- Distribution plans for the media works produced

If a media work is to be created, Media Component Review Criteria are used in evaluation, as well as the following criteria:

- Artistic and technical ability of media artists who have artistic control of the work.
- Originality, inventiveness, artistic merit and technical quality of the work.
- Proof the media artist will maintain copyright for the work.
- Disposition of the work's royalties.
- Technical quality of the new work.

Multidisciplinary

This component fosters and enhances Multidisciplinary activities and makes a wider range of these activities accessible to the public. Proposed projects must include at least two distinct arts disciplines. Programs should be distinct, and must integrally involve each of the participating art forms. Only those projects that are not appropriate for funding in other disciplinary categories should apply for funding in the Multidisciplinary category. It is important that you refer to the appropriate discipline categories when applying in this category.

Multidisciplinary projects involve the presentation of more than one discipline. The presentation of each discipline is separate and distinct with no interaction between disciplines. Multidisciplinary activities might include:

- A series that includes dance performances on Fridays and music performances on Saturdays
- A festival that includes a craft exhibit, dance performances and a music concert
- A festival of theater productions and choral concerts
- A review with dance numbers, comedy skits and solo vocalists

A series which includes chamber music and jazz is not Multidisciplinary.

The Multidisciplinary component supports:

- Professional presenters, by supporting Multidisciplinary activities that develop, challenge or expand their programming, particularly those that also expand or diversify

their audience.

- Nonprofessional presenters, such as colleges, universities and community organizations, in hosting the finest examples of live Multidisciplinary activities, by supporting performances and festivals.
- Professional presenters, by supporting Multidisciplinary performances, showcases, festivals, series, seasons, publications and tours.

Museums

There are three subcomponents within the Museums component: Art Museums, Children's Museums/Science Centers and Heritage/Historical Museums. Each subcomponent has specific requirements.

Special Museum Component Review Criteria

Projects in all three subcomponents within the Museum category are evaluated using the Review Criteria for Arts Projects, as well as the following:

- Artistic and technical ability of artists
- Artistic merit and technical quality of artworks
- Overall merit of the exhibition content and concept
- Clarity and originality of exhibition concepts and curatorial perspective
- Appropriateness of curator, artists and art works to the stated curatorial premise
- Exhibitions potential to enhance the public's appreciation and understanding
- Design quality of exhibition spaces and graphic materials, and the extent to which exhibition publications such as catalogs and gallery guides are original, informative and well designed.
- Durability, size and practicality of traveling exhibitions
- Thoroughness of exchange plans
- Suitability of sites or facilities
- Qualifications of conservator and appropriateness of conservation plan

Art Museums

This subcomponent supports projects that present the highest quality visual artworks to a broad audience, provide greater access to and use of collections and contribute to the understanding of the visual arts for future generations. Projects that present the work of contemporary Michigan artists, particularly nontraditional or experimental work, are of special interest.

This subcomponent supports projects of artistic significance in the museum field. Grants are awarded to museums and organizations working in collaboration with museums, for activities that present the visual arts to the public, contribute to the understanding of the visual arts through special exhibitions, publications and informational programs, and programs devoted to the care and exhibition of fine arts collections. Eligible organizations include, but are not limited to, art museums, university museums and regional art centers.

The Art Museum component supports:

- Projects that allow art museums to organize and make greater public use of museum collections and other resources of artistic significance.
- Low-cost art exhibition touring that brings quality programming to regional and rural museums that serve otherwise underserved populations.
- Projects that allow museums to document art collections in publications prepared for the general public.
- Museum projects that provide exhibition opportunities for emerging or mid-career, Michigan artists.
- Automated slide and video productions or interactive videos that provide greater and more in-depth access to an art museum's collection.
- Projects that allow museums to bring in guest artists of significant stature for public activities that increase audiences.
- Museum residencies of guest curators or jurors to select and install special arts exhibitions and interact with local artists and community members.
- Museum activities such as symposia, public lectures, slide lectures or guided tours that increase the public's understanding of the arts.
- Projects that allow art museums to define or redefine their missions or artistic directions through a carefully coordinated series of exhibitions, reinstallations, programs, publications or interdisciplinary visual arts activities.
- Projects undertaken by art museums to increase tourism in their areas, outreach to new audience, or spur local economy.
- Projects that involve genuine collaborations between museums and culturally specific organizations and produce high quality, public, arts exhibitions and arts programs.
- Art museum projects that present nontraditional, never or rarely seen exhibitions such as performance art, laser, installation, interactive video works, etc.

Children's Museums and Science Centers

Children's Museums, Science Centers, Zoos, Planetariums, Nature Centers and other nonprofit science organizations have an enormous role to play in the cultural and creative enrichment of Michigan citizens. This category supports exhibitions, educational projects, programs and public activities that link science literacy, creativity and other cultural endeavors. The disciplines of arts or culture must be central to all projects supported by MCACA grants.

Eligibility Requirements

The applicant organization must:

- Be formally organized for at least three years
- Have a paid professional staff
- Have a facility open to the public on a regular and continuing basis, actively conduct programs that are readily accessible to the general public
- Operate for the primary purpose as a Science Center, Zoo, Planetarium, Nature Center or Children's Museum as stated in the organization's mission statement.

The Children's Museums and Science Center subcomponent supports:

- Projects undertaken to increase cultural tourism in their areas, outreach to new audiences or to spur the local economy.
- Exhibitions that critically examine the social and cultural implications of scientific research, scientific method and ethical issues.
- Projects and programs that allow organizations to develop exhibitions or to borrow exhibitions from other organizations.
- Low-cost exhibition touring that brings quality programming to underserved populations.
- Projects that allow organizations to bring guest experts of significant stature for public activities that increase audiences.
- Residencies of guest curators to select and install special exhibitions and to interact with local community members.
- Activities such as symposia, public lectures or interpretive events that increase the public's understanding of science and culture.
- Projects that provide opportunities for lifelong learning, creative exploration and aesthetic growth.
- Involvement of project participants in the creative process through experiential educational activities.
- Information presented based on documented and reviewable research.
- Projects that clearly establish the relationship between science, creative exploration, critical thinking skills, innovation and arts or culture.
- Utilization of project development, presentation and evaluation methods consistent with current professional practices.

Heritage and Historical Museums

This component supports projects that present the highest quality activities to a broad audience, provide greater access to and use of collections and contributes to the understanding of Michigan's rich cultural heritage. This component seeks to ensure the care and dissemination of Michigan's cultural heritage and to foster the relationship between cultural organizations and their communities through support for exhibitions, educational projects, programs and public activities.

Eligibility Requirements

The applicant organization must:

- Be formally organized for at least three years
- Have a paid professional staff
- Have a facility open to the public on a regular and continuing basis
- Actively conduct programs which are readily accessible to the general public
- Operate for the primary purpose as heritage or historical museum

The Heritage and Historical Museums subcomponent supports:

- Projects undertaken to increase cultural tourism in their areas, outreach to new audiences or to spur the local economy.
- Projects and programs that allow organizations to develop exhibitions or to borrow exhibitions from other organizations.
- Low-cost exhibition touring that brings quality programming to underserved populations.
- Projects that allow organizations to bring guest experts of significant stature for public activities that increase audiences.
- Residencies of guest curators to select and install special exhibitions and to interact with local community members.
- Activities such as symposia, public lectures or interpretive events that increase the public's understanding of heritage and culture.
- Projects that provide opportunities for lifelong learning, creative exploration and aesthetic growth.
- Involvement of project participants in the creative process through experiential educational activities.
- Projects that specifically address organization and community needs.
- New, different or improved understanding of a cultural concept.
- Utilization of project development, presentation and evaluation methods consistent with current professional practices.

Music

Music component projects foster outstanding quality and creativity in music in all its forms, traditional and contemporary, including symphonic, orchestral, choral, chamber, jazz, vocal, electronic and computer music, with an emphasis on 20th Century American works.

Projects support the performance, presentation, touring or commissioning of music; further the artistic growth of professional musicians, conductors, composers, arrangers, vocalists, lyricists and composers, and develop the artistic capabilities and business skills of professional, music artists. Projects should promote excellence in composition and performance, foster the development of new musical forms and make exemplary music available to audiences throughout our state.

This component advances the field of music; preserves our music legacy, and promotes the best in contemporary music. Projects should involve music of recognized worth, expand audience access and employ exceptionally talented, professional musicians, conductors, composers, lyricists, arrangers and vocalists, at adequate levels of compensation. Projects that provide live jazz or chamber music performances, employ Michigan artists and present the music of our time, with an emphasis on American works, are of special interest. Though either instate or out-of-state composers and lyricists may be commissioned, priority will be given to Michigan composers and lyricists if all other criteria are equally met.

The Music Component also supports the creation and performance of significant new compositions and the performance of rarely or never heard music. Composers and lyricists commissioned to create new works must be professionals who have produced work of the highest caliber.

The proposed project must be presented to the public. The planned date for the public performance must be stated in the application. The public presentation date may be after the end of the grant period. However, if this is the case, the cost of the public presentation may not be included in the project budget. Priority will also be given to projects that ensure subsequent performances of the musical work created by placement of the work on a touring schedule or through other arrangements.

The Music Component supports:

- Professional music organizations, by supporting performances, seasons, festivals, series, tours, bookings, showcasing, or performances in public spaces.
- Professional presenters, by supporting music performances, seasons or series.
- Nonprofessionals presenters such as colleges, universities and community organizations, in hosting the finest examples of live, professional music, by supporting music performances and festivals.
- Collaborations among musicians, composers, vocalists, conductors, performing groups, or artists from other disciplines that foster innovation and experimentation in music.
- Collaborations among professional musicians, presenters, business, or others which enhance production, performance or presenting.
- Outreach to new audiences that expands or diversifies audiences and provides employment opportunities for professional musicians.
- Residencies of guest composers, musicians, conductors, arrangers, or vocalists that improve the artistic quality of music performing organizations and broaden their repertoires.
- Demo recordings of works by Michigan, professional, music performing organizations, soloists, lyricists, composers and vocalists.
- Performance opportunities for emerging or mid-career, Michigan musicians, vocalists, lyricists and composers.
- Creation and presentation of experimental music, including electronic music.
- Commissioning of new compositions including scoring, arranging, copying of scores or parts, rehearsal and performance.
- Performance of new, never or rarely performed compositions including scoring and arrangement.
- Completion of a composer's work in progress and performance of the completed work, including scoring, arrangements and copying of scores or parts.
- Presentation, broadcast, booking or touring of newly created, never or rarely performed music, or the introduction of lesser known American musicians and composers to the public through performance of their works.

- Commissioning or presentation of adaptations or new treatments of established musical works to make them more relevant to contemporary audiences, or target them to underserved or culturally diverse audiences with performances for the target audience.

Funding Restrictions

All Arts Projects funding restrictions apply. In addition, funding may not be used for the following:

- Student musicians, ensembles and orchestras
- Commercial music studios, except for demo recording or electronic music composition
- Commercial recordings
- College and university ensembles and orchestras

Special Music component Review Criteria

All Music component projects are evaluated using the Review Criteria for Arts Projects, as well as the following:

- Artistic and technical ability of musicians; artistic merit and technical quality of artworks.
- Production values and venue.
- If all other review criteria are equally met, priority will be given to activities supporting underserved musical genres such as jazz and chamber music.

If a musical work is to be created, Music component Review Criteria are used in evaluation, as well as the following criteria:

- Artistic and technical ability of the composer or lyricist who is the creator of the work.
- Originality, inventiveness, artistic merit and technical quality of the work.
- Proof the artist creating the work will maintain copyright.
- Disposition of the work's royalties.
- Appropriateness and feasibility of plans for the premiere of the work, including promotion plans, site, facility and date of the premiere.
- Likelihood the composition will be heard by a broad public beyond its premiere. If all other criteria are equally met, priority will be given to commissioning projects that ensure subsequent performances of the work by placing it on a touring schedule; arranging live or taped broadcasts; recording the work, or making other arrangements for continued performances.

Opera/Musical Theater

Opera/Musical Theater projects support excellence and creativity in all forms of live opera and musical theater, broaden the availability of opera and musical theater productions and reestablish opera and musical theater's relevance to contemporary American life through works that express the uniqueness of our society.

This component encompasses traditional opera and musical theater, operetta, Broadway musical comedy, nontraditional music theater, such as documentary music theater, blues and jazz musicals, new music theater pieces and still-evolving forms of musical theater. Projects serve artists, ensembles and opera companies of distinction, promote contemporary and established works and enlarge the opera-musical theater oeuvre for our time and posterity.

The purpose of this component is to promote the best opera, operetta and musical theater; preserve our opera and musical theater legacies revitalize repertoire and support professional vocalists, musicians, lyricists, librettists and composers. Projects increase audience access to works of high quality and employ and adequately compensate professional artists.

Projects that present American works of our time, circumstances and place and employ Michigan artists are of special interest. Either in-state or out-of-state composers, lyricists or librettists may be commissioned, but if all other criteria are equally met, priority will be given to Michigan artists.

This component also supports the creation and performance of significant opera, operetta and musical works, as well as the performance of rarely or never seen works and the introduction of these works into standard repertory. Priority will be given to projects that ensure performances of the work created beyond its premiere, by its placement on a touring schedule or through other arrangements. Composers, lyricists and librettists commissioned must be professionals who have produced work of the highest caliber.

The proposed project must be presented to the public. The planned date for the public performance must be stated in the application. The public presentation date may be after the end of the grant period. However, if this is the case, the cost of the public presentation may not be included in the project budget.

The Opera/Musical Theater component supports:

- Professional opera, theater and musical theater organizations, by supporting performances, seasons, festivals, series, tours, broadcasts, booking, showcasing and performances in public spaces.
- Nonprofessional opera, theater and musical theater organizations, by supporting performances.
- Professional presenters, by supporting a performance, season, festival or series of opera,

Categories / ***Opera / Musical Theater***

operetta or musical theater works.

- Nonprofessional presenters such as colleges, universities and community organizations, in hosting the finest examples of live, professional opera, operetta or musical theater, by supporting performances and festivals.
- Collaborations among companies, theaters, composers, vocalists, librettists, lyricists, ensembles or artists from other disciplines that foster innovation and experimentation in opera, operetta or musical theater.
- Professional opera, theater and musical theater organizations, by supporting outreach activities that expand or diversify audiences.
- Residencies of guest composers, companies, ensembles, librettists, lyricists or vocalists that improve the artistic quality of performing organizations, and broaden their repertoires
- Performance opportunities for emerging or mid-career, Michigan vocalists, librettists, lyricists and composers.
- Creation and performance or presentation of experimental, opera, operetta or musical theater works, particularly explorations involving new music, contemporary issues, or productions and performances which foster collaborations among creative artists from various disciplines.
- Commissioning and creation of opera, operetta or musical theater works, including production and performance.
- Performance of new, never or rarely performed operas, operettas or musicals, including production and performance.
- Completion of a composer's, lyricists's or librettists's work in progress, including production and performance.
- Presentation, broadcast, booking or touring of newly created, never or rarely seen operas, operettas or musicals, or the introduction of lesser-known American composers, librettists or lyricists to the public through performance of their works.
- Commissioning or presentation of adaptations, translations or new treatments of established operas, operettas and musicals to make them more relevant to contemporary audiences, or target them to underserved or culturally diverse audiences with performances for the target audience.

Funding Restrictions

All Arts Projects funding restrictions apply. In addition, funding may not be used for:

- Students, student ensembles and orchestras
- Recording of commercial material
- College and university ensembles and orchestras

Special Music category Review Criteria

All Opera/Musical Theater category projects are evaluated using the Review Criteria for Arts Projects, as well as the following:

- Artistic and technical ability of the artists; artistic merit and technical quality of art works.
- Access to facilities in which quality opera or musical theater can be presented and which

accommodate audiences in numbers large enough to produce significant earned income.

- Production values.

If an operatic or musical theater work is to be created, Opera/Musical Theater component Review Criteria are used in evaluation, as well as the following criteria:

- Artistic and technical ability of composers, lyricists or librettists.
- Originality, inventiveness, artistic merit and technical quality of artistic works.
- Proof the creative artist will maintain copyright for the work.
- Disposition of the work's royalties.
- Appropriateness and feasibility of plans for the premiere of the work, including promotion plans and site.
- Strong production capability of applicant organization.
- Likelihood the work will be performed for a broad public beyond its premiere. If all other review criteria are equally met, priority is given to commissioning projects that ensure subsequent performances of the work by placing it on a touring schedule; arranging live or taped broadcasts, or making other arrangements for continued performances.
- Relevance of an adaptation to its target audience.

Theater

Theater component projects support quality and creativity in live theater, including, but not limited to, drama, comedy, ensemble and solo works, and playwriting. Projects serve professional theaters, theater artists, ensembles and companies, and community theaters of distinction and promote contemporary, American theater works, as well as the works of master playwrights. They also illuminate the experiences of diverse cultures and preserve our theater legacy for new generations. This category supports projects that involve theater artists of recognized excellence; expand theater audiences, and increase performance opportunities and remuneration for professional, theater artists.

Funding is provided to professional theaters, companies and ensembles, community theaters and presenters. Priority funding consideration is given to professional companies and ensembles and to independent, professional theaters that hold at least one open audition each year. Theater artists involved must be professionals whose work is of the highest caliber.

Productions that exemplify the brilliance and diversity of the American theater are of special interest.

The Theater Component also supports the creation, production, co-production, or commissioning of new plays and adaptations; the performance of new, never or rarely seen plays, and the exploration of new theater forms.

The proposed project must be presented to the public. The planned date for the public presentation must be stated in the application. The public presentation date may be after the end of the grant period. However, if this is the case, the cost of the public presentation may not be included in the project budget.

The Theater Component supports:

- Professional theaters, companies and ensembles through support of performances, seasons, series, or touring.
- Community theaters, through support of expenses associated with the production of plays, and the performance residencies of Actors' Equity Association theater artists.
- Professional presenters such as colleges, universities and community organizations, in hosting the finest examples of live, professional theater, by supporting performances and festivals.
- Collaborations among theater professionals, business, or others that enhance production, performance or presenting.
- Projects that strengthen artistic quality or audience appeal through the residencies of theater artists of significant status, with professional theaters, companies and ensembles.
- Projects that improve artistic quality, foster innovation and experimentation, and increase audiences by adding contemporary, American plays to the repertoires of theaters, companies or ensembles.
- Collaborations of professional theaters, companies, ensembles and others that generate co-productions of significant scale.
- Projects that increase audience access, diversity and size, by supporting presentations of professional theaters, companies, ensembles or solo artists, to audiences who are underserved or new to live theater.
- Creation, performance or presentation of experimental plays, and the exploration of nontraditional theatrical forms.
- Commissioning of plays, including production and performance.
- Production, performance, presentation, or touring of new, never or rarely seen plays.
- Completion of a playwright's work in progress, including production and performance.
- Commissioning, production or presentation of adaptations, translations or new treatments of established plays to make them more relevant to contemporary audiences, or target them to underserved or culturally diverse audiences, with performances for the target audience.

NOTE: When playwriting is pursued in the Theater component, emphasis is on the collaborative development and theatrical production of the writer's material. Development/production might involve theater laboratories, staged readings, works-in-progress screenings, tryouts or premieres.

Funding Restrictions

All Arts Projects funding restrictions apply. In addition, funding may not be used for:

- Students, student ensembles and companies
- College and university ensembles and companies

Special Theater Component Review Criteria

All Theater Component projects are evaluated using the Review Criteria for Arts Projects, as well as the following:

- Artistic and technical ability of theater artists.
- Artistic merit and technical quality of theatrical works.

- Access to facilities in which quality theater can be presented and which accommodate audiences in numbers large enough to produce significant earned income.
- Production values.

If a theater work is to be created, Theater Component Review Criteria are used in evaluation, as well as the following criteria:

- Artistic and technical ability of the playwright.
- Originality, inventiveness, and artistic merit of the work.
- Proof the playwright will maintain copyright for the work.
- Disposition of the work's royalties and plans for the distribution of future profits.
- Appropriateness and feasibility of plans for the premiere of the work, including promotion plans and date of the premiere.
- Strong production capability of applicant organization.
- Likelihood the play will be performed for a broad public beyond its premiere. If all other criteria are equally met, priority will be given to commissioning projects that ensure subsequent performances of the work by placing it on a touring schedule; arranging live or taped broadcasts, or making other arrangements for continued performances.
- Relevance of an adaptation to its target audience.

Visual Arts

Visual Arts component projects foster excellence and innovation in areas including, but not limited to, painting, sculpture, drawing, printmaking, ceramics, fiber, glass, photography, jewelry, textiles and new technology, such as computer art, holography, interactive video and laser works.

Projects should involve works of artistic significance and visual artists of recognized accomplishment, broaden visual arts audiences and recognize the unique contributions of Michigan and other American artists to our culture. This category welcomes projects that present exemplary, visual artworks to the public, foster creativity, preserve our visual arts legacy, broaden audience access to the visual arts and involve and provide fair compensation to professional visual artists. Artists involved in creative projects must be professionals who have produced work of the highest caliber.

The Visual Arts category also supports the creation of significant visual artworks, the public exhibition of new, never or rarely seen artworks and the acquisition of works of art for public spaces.

The proposed project must be presented to the public. The planned date for the public presentation must be stated in the application. The public presentation date may be after the end of the grant period. However, if this is the case, the cost of the public presentation may not be included in the project budget.

The Visual Arts Component supports:

- Art exhibitions, exhibition seasons and series, traveling and exchange exhibitions, visual arts

- programs, or fine arts publications.
- The sale of work, including personnel and promotion, or the operation of an artist community, colony or working space.
 - The installation of permanent or temporary works of art or art exhibitions in public spaces.
 - Preservation, conservation or restoration of Michigan's public artworks, including, but not limited to, sculptures, paintings, stained glass and murals.
 - Collaborations between arts organizations and industry which provide residencies of professional artists in industrial settings and opportunities for the artists to create their work while learning and using industrial materials and processes.
 - Presentation of nontraditional visual art works such as laser and other electronic works, interactive video works, environmental installations, etc.
 - Residencies of visual artists of significant stature, for public activities, exhibition of their work, and interaction with local artists and community members through activities such as slide lectures, studio visits or critiques.
 - Guest curators and jurors to select visual art exhibitions for galleries and art centers, attract the best exhibitors and increase sales or audience.
 - Exchange exhibitions involving Michigan and out-of-state, noncommercial galleries or alternative spaces.
 - Projects that supplement the income of professional artists by developing marketing strategies or sales opportunities for their work, while ensuring the equitable treatment of the artists involved.
 - Documentation of Michigan's public art through interpretive field guides or electronic inventories that could be used to promote tourism or increase arts audiences.
 - Activities such as visual artist symposia or slide lectures, or presentation of visual artist discussions, demonstrations, or interviews on radio or television that increase the public's understanding of the visual arts.
 - Projects in which nonprofessional or non-arts organizations include the visual arts in their activities and employ professional artists.
 - Commissioning, fabrication, production or installation, of permanent or temporary, site specific, works of art in public spaces.
 - Collaborations among communities, arts organizations, business and visual artists that provide the acquisition of permanent or temporary works of art and their installation or exhibition in public spaces.
 - The completion of work in progress and its permanent or temporary installation in a public space.
 - Commissioning, installation, exhibition or presentation of new or experimental works, or works involving new technology, such as, computer art, holography, interactive video, laser art, etc.
 - Exhibition or presentation of new, never or rarely seen works of visual arts.

Funding Restrictions

All Arts Projects component funding restrictions apply. In addition, funding may not be used for:

- Cooperative galleries and other organizations that serve or exhibit only, or primarily, the work of their own membership, staff or board.
- Exhibitions, juried programs/projects, or competitions that require artists to pay entry fees in excess of those required to handle entry materials.
- Non-exhibition related catalogs.
- College/university/school, projects/exhibitions featuring faculty members.

Special Visual Arts Component Review Criteria

All Visual Arts component projects are evaluated using the Review Criteria for Arts Projects, as well as the following:

- Artistic and technical ability of visual artists; artistic merit and technical quality of artworks.
If a visual arts work is to be created, Visual Arts category Review Criteria are used in evaluation, as well as the following criteria:
- Artistic and technical ability of creative artist(s).
- Originality, inventiveness and artistic merit of the work(s).
- Proof the artist maintains copyright for the work.
- Appropriateness of selected site.
- Evidence the selected site will be available for all project activities, and throughout the duration of the work's location at the site.
- In the case of installations, safe public use of artworks and sites.
- Thorough maintenance plans that include care and upkeep of work and associated costs.
- In case of permanent installations, extent to which planning addresses present and future, character, location and ownership of site, public access, and durability of the work.
- Evidence of strong, interactive cooperation, collaboration or support among participating artists and community organizations.
- Appropriateness and feasibility of plans to fabricate and install the work including completion date and unveiling ceremony.
- Likelihood the work will be seen by a broad public.

Special Requirements

Special Requirements by Activity Type

If your project involves any activity type listed in this section, you must include the following in your Narrative (Attachment 1 of your application).

Festivals

If funding is requested for a festival, your Narrative should describe: the primary focus of the festival, types of concessions that will be allowed, involvement of professional artists in festival planning, previous community support of your activities, the system you will use to assure accountability in the handling of cash generated during the festival and festival publicity. Provide a schedule for all festival activities. If all activities are not scheduled, provide a schedule for those activities that are in place and indicate when the schedule will be complete, including the tasks which must be completed before the schedule can be finished.

Your Narrative should indicate the way in which artists will be chosen for festival participation, the amount of entry fees and/or the percentages of artist commissions, policies and procedures you have developed to facilitate your interaction with festival artists such as timelines for notification of participation, artist payment and contracting, artist setup procedures, liability insurance, dressing room and lavatory facilities, security, artist technical requirements, etc.

Installations - Permanent

If permanent installations of artworks are involved, your Narrative should describe the care and upkeep the work will require and what guarantee there is that public access will be maintained.

Installations - Permanent or Temporary

If permanent or temporary installations of artworks are involved, your Narrative should describe the character, location, ownership, and necessary preparation of the selected site and the public access the site will provide. Describe the site selection process and identify the individuals involved in site selection. Discuss why you feel the site is appropriate, including how it will affect the potential public impact of the art work.

Film, Video or Radio Production

If support of a film, video or radio production is requested, your Narrative should describe the production format, length of the work and phase the project will support, describe production activities and/or distribution plans and list key production personnel and subcontractors.

Museums Projects

If exhibitions are planned, your Narrative should identify curators and other key staff and describe their qualification, provide resumes or abbreviated biographies for them in Attachment 9, describe

the exhibition content and concepts and describe how artworks to be exhibited relate to the stated curatorial premise.

If conservation is involved, your Narrative should describe: the relevance of the work to be conserved to the institution's collection and programming and community; the aesthetic and historical significance of the work; the circumstances that created the need for conservation; the urgency of the need for conservation; maintenance plans; and public access to the work after restoration. Identify, describe the qualifications of and provide resumes for the curators.

If traveling exhibitions are involved, your Narrative should list the name of and describe the facility at each site. Submit letters of support from the exhibition host sites in Attachment 8.

Presenting

If funding is requested for presenting, your Narrative should describe the presenter's facility, including size of house, type of stage, lighting, sound, dressing room, etc.

Public Spaces

If permanent or temporary installations, performances or other arts activities will occur in public spaces, provide the following in your Narrative: Describe community activities (community membership on selection committee, town meetings, local cable broadcasts, etc.) undertaken to ensure the success of the project. If appropriate, describe the involvement of and any contribution to the project by local government.

Touring

If funding is requested for the tour of an artist group (symphony, theater company, dance ensemble, etc.), provide the following information in your Narrative: indicate the number of continuous years the group has been incorporated as a nonprofit; describe their management system; identify all paid management personnel and volunteer staff and describe their management roles and responsibilities; describe the role of the governing board in management; provide the groups operating income for last year, the current year and the year for which funding is requested and the percentage of this income that was earned and unearned; provide any pertinent contextual information about yearly income such as significant fund raising initiatives, long range plans, etc.; describe audience growth over the past few years and any audience development plans; describe the group's readiness to tour and what you feel the impact of the touring support requested will have on the group; describe any successful touring experience of the group.

Your Narrative should also: identify each tour site; indicate the amount of time spent, types and number of activities, audience size and anticipated income for each tour site; describe the facility that will be used at each site, including size of house, type of stage, lighting, sound, dressing rooms, etc.; indicate the artists who will be involved in activities at each site, and describe tour promotion. When funding is requested for a tour, "community" may be defined as the targeted tour audience in your Narrative.

Competitions

If a competition is requested, provide all of the following items that apply to the project:

1. Three copies of an outline of the content of the planned prospectus
2. Three sample copies of the prospectus
3. Three copies of call for entries
4. Three copies of media release(s) and other promotional material for the competition of materials from the originating organization

Installations - Permanent

For permanent installation, you must submit three copies of plans for maintenance, including how the maintenance will be paid for throughout the life of the work.

Film, Video or Radio Production

If applying for support of a film, video or radio production submit three copies of an itemized production budget.

Museum Projects

If you apply in the Museums Component, provide all of the following items that apply to your project:

1. Three copies of the applicant's exhibition schedule for the current year and for the projected year (year of project). If the exhibition scheduled for the projected year is included in #4 of the Narrative, indicate this and refer reviewers to this area for information.
2. For exhibitions booked from outside services, include three copies on or service describing exhibition content and requirements in detail
3. For exhibitions intended to tour, provide three copies of the tour schedule and list of sites
4. For exhibitions or conservation activities, include three copies of a list of artworks involved, including artist, title, medium, dimensions, date completed. (If information is included in #4 of the Narrative, indicate this and refer reviewers to this area.)

Creation of Artistic Work

Applicants whose total activity will not be completed during a single grant period but will require multi-phase implementation over more than one year, must submit:

1. Three copies of a one-page description of each project phase
2. Three copies of a one-page schedule for each project phase
3. Three copies of a projected budget projections for each year of the project

Performing Arts Organizations

If a performing arts organization is the applicant, provide the following:

1. Three copies of a list of all your performances within last two years (should include current year), including dates, presenters, audience attendance and artists involved. (If information is included in #4 of the Narrative, indicate this and refer reviewers to this area.)

2. Three copies of representative samples of your promotional materials, such as, brochures, newsletters, etc.
3. Three sample copies of your sample press kit, including material such as photocopies of photographs, a brochure, handbill or flier, a sample media release, ad slicks and instructions for use of press kit materials.
4. Three copies of up to five current critical reviews.
5. For touring, performing arts organizations should submit three copies of their technical requirements sheet.

Performing Arts - Presenting/Touring/Booking

If a presenting, touring or booking is requested, provide the following:

1. Three sample copies of your sample press kit, including material such as photocopied photographs, a brochure, handbill or flier, a sample media release, ad slicks and instructions for use of press kit materials
2. Three copies of up to five current critical reviews
3. Three copies of a schedule for the current season, including names of artists or groups, site(s), audience attendance and dates of activities. (If information is included in the Narrative, indicate this and refer reviewers to this area.)

Commissions

If your project involves the commissioning of an artist, you must submit a sample of the commissioned artist's work in "Documentation."

Application Form Instructions

Helpful Hints

- Before preparing your application, read the guidelines. The guidelines provide important information about types of projects the Council will fund and the criteria by which your application will be reviewed. Be sure that your application addresses these issues.
- Separate applications must be completed for each grant request.
- The grant application may be duplicated.
- Applications must be typed.
- Take the time to develop a strong proposal. As necessary, seek MCACA staff assistance prior to the application deadline. Remember, good planning makes successful projects.
- The application Narrative should be easily understood by readers who may not be familiar with your organization. Remember, not everyone knows your past accomplishments, your target audience and participants, or your service area. Also, clearly explain the roles, duties, responsibilities and contributions of all project partners and collaborators.
- Clearly explain the public benefit of your project.
- Your documentation should support your application. Remember to use current letters of support and samples of work. Remember, if you have a website include appropriate references, especially in regards to samples of work, annual reports, strategic plans etc., as they relate to your application.
- You should consider your budget another opportunity to state your case for funding. Use your budget to support your project Narrative. Make sure that the numbers in the budget match the numbers in your Narrative.
- Provide detailed explanations for all budget items, cash and in-kind. Double check the accuracy of all mathematical calculations.
- Remember, prior MCACA funding does not ensure continued support.
- Check for typos.
- Before mailing, make certain your application package is complete. You **will not** be notified of application deficiencies. No additional information may be submitted after the May 1st deadline.

Section 1: Cover Page ---The cover page provides a receipt record for Council use and provides the summary of the project for Council members.

Project Summary

Provide a clear and concise project summary. Include a project synopsis with timeline, number and types of activities for which MCACA funding is requested. Limit your response to the space provided. If the project is funded, this summary will be the basis for your grant contract language.

Section 2: Applicant Information

Name, address and telephone number

Enter the legal name, other commonly used names, official mailing address, telephone number and office hours of the organization. Use exact spellings. Do not use abbreviations unless part of the official name. Correspondence will be sent to this address, including notification of receipt of your application.

Authorized Official

Enter the name and title of the person who is authorized to sign official papers. This person cannot be the same as the project director.

Board Chairperson

Enter the name, title and address of the individual who bears ultimate authority and responsibility on behalf of the applicant organization.

Section 2 County Code and Section 3 Project County Code(s)

Section 2 --- Enter the name and 2-digit code for the county in which the applicant organization's main office is located.

Section 3 --- Enter the two digit code(s) for the county in which the project takes place. The applicant organization's location and the project location may differ. Enter all county codes that apply.

| | | | | | | | |
|----|------------|----|------------|----|--------------|---------------------------------|-------------|
| 01 | Alcona | 25 | Genesee | 48 | Luce | 72 | Roscommon |
| 02 | Alger | 26 | Gladwin | 49 | Mackinac | 73 | Saginaw |
| 03 | Allegan | 27 | Gogebic | 50 | Macomb | 74 | Sanilac |
| 04 | Alpena | 28 | Grand | 51 | Manistee | 75 | Schoolcraft |
| 05 | Antrim | | Traverse | 52 | Marquette | 76 | Shiawassee |
| 06 | Arenac | 29 | Gratiot | 53 | Mason | 77 | St Clair |
| 07 | Baraga | 30 | Hillsdale | 54 | Mecosta | 78 | St Joseph |
| 08 | Barry | 31 | Houghton | 55 | Menominee | 79 | Tuscola |
| 09 | Bay | 32 | Huron | 56 | Midland | 80 | Van Buren |
| 10 | Benzie | 33 | Ingham | 57 | Missaukee | 81 | Washtenaw |
| 11 | Berrien | 34 | Ionia | 58 | Monroe | 82 | Wayne |
| 12 | Branch | 35 | Iosco | 59 | Montcalm | 83 | Wexford |
| 13 | Calhoun | 36 | Iron | 60 | Montmorency | 99 | Statewide |
| 14 | Cass | 37 | Isabella | 61 | Muskegon | (use for project activity only) | |
| 15 | Charlevoix | 38 | Jackson | 62 | Newaygo | | |
| 16 | Cheboygan | 39 | Kalamazoo | 63 | Oakland | | |
| 17 | Chippewa | 40 | Kalkaska | 64 | Oceana | | |
| 18 | Clare | 41 | Kent | 65 | Ogemaw | | |
| 19 | Clinton | 42 | Keweenaw | 66 | Ontonagon | | |
| 20 | Crawford | 43 | Lake | 67 | Osceola | | |
| 21 | Delta | 44 | Lapeer | 68 | Oscoda | | |
| 22 | Dickinson | 45 | Leelanau | 69 | Otsego | | |
| 23 | Eaton | 46 | Lenawee | 70 | Ottawa | | |
| 24 | Emmet | 47 | Livingston | 71 | Presque Isle | | |

Application Form Instructions

Federal Identification Number

Enter the applicant organization's nine-digit Federal Identification Number. This number (also known as Federal Employer Identification) is recorded on 990 Tax Returns and on W-2 forms.

Status Code--Describes Legal Status

Enter the 2-digit code that indicates the applicant organization's legal status. If it is a nonprofit organization, add the letter that describes it.

- 02 **Organization-Nonprofit**, no part of the income or assets inure to the benefit of any director, officer, or employee except as salary or reasonable compensation for services and travel expenses.
- A **An unincorporated association formed for nonprofit purpose:** a church committee, a group operating under an "assumed name," a new group of community volunteers, etc.
- B **A nonprofit or not-for-profit corporation:** some community arts councils, an advocacy organization, a group formed for a specific, usually temporary purpose (community festival, a private foundation (501(c)4), etc.
- C **A resident tax exempt (501(c)3) organization:** a private school, an arts organization, a private university, a charitable trust, a fundraising/granting organization, a public foundation, a "United Fund," a community service organization, a church, an alumni association, etc.
- D **A tax exempt organization other than (501(c)3) or one which is a segment of a larger tax-exempt organization:** a state chapter of a national tax-exempt organization, a local branch of a statewide service organization, a congregation of a (national) religious denomination, a (national) fraternal service organization, a labor union or "local," etc.
- 03 **Organization-Profit**, income or assets do inure to the benefit of directors, officers, employees, or stockholders.
- 04 **Government-Federal**, to be used when the mail recipient is a unit of federal government.
- 05 **Government-State**, to be used when the mail recipient is a unit of state government.
- 06 **Government-Regional**, to be used when the mail recipient is a unit of a sub-state regional government.
- 07 **Government-County**, to be used when the mail recipient is a unit of a county government.
- 08 **Government - Municipal**, to be used when the mail recipient is a unit of a municipal government.
- 09 **Government-Tribal**, to be used when the mail recipients are governing authorities of tribes, bands, reservations, or sovereign nations of American Indians/Alaska Natives.
- 99 **None of the above**, to designate an entry which cannot be coded.

Institution Code--enter a code to identify the applicant organization.

- 03 Performing group of artists who perform works of art (an orchestra, theater, dance group)
- 04 Performing Group - College/University, a group of college or university students who perform works of art.

- 05 Performing Group Community - a group of persons who perform works of art avocationally and that may be, but is not necessarily, professionally directed.
- 06 Performing Group for Youth - a group which may, but not necessarily, include children who perform works of art for young audiences.
- 07 Performance Facility - a building or space used for presenting concerts, drama, presentations, etc.
- 08 Museum of Art - an organization essentially educational, or aesthetic in purpose, with professional staff that owns or utilizes works of art, cares for and exhibits them to the public on some regular schedule.
- 09 Museum /Other - an organization essentially educational or aesthetic in purpose, with professional staff, that owns or utilizes tangible objects, cares for them and exhibits them to the public on a regular schedule. (e.g., organizations such as historical, agricultural, scientific, industrial and anthropological museums, zoos, aquariums and arboretums.)
- 10 Gallery/Exhibition Space-an organization or space that primarily exhibits works of art from collections other than its own and may be involved in selling those works.
- 11 Cinema - a motion picture theater organization that regularly shows films.
- 12 Independent Press - a non-commercial publisher or printing press that issues small editions of literary and other works.
- 13 Literary Magazine - a non-commercial, numbered, serial publication devoted to contemporary poetry, fiction, drama, or literary criticism.
- 14 Fair/ Festival - a seasonal program of arts events.
- 15 Arts Center - a multipurpose facility for arts programming of various types.
- 16 Arts Council/Agency - an organization whose primary purpose is to stimulate and promote the arts and increase access for the public through services, programs and/or funding within a specific geographic area (e.g., county, state, local).
- 17 Arts Service Organization - an organization that does not, as its central function, produce or present the arts, but provides services that assist or promote artists and/or arts organizations (e.g., statewide assemblies, NASAA, Opera American Arts Education Alliances, etc.). Not to include presenters or producers of the arts or regional arts organizations.
- 18 Union/Professional Association - includes artists coalitions, professional associations (such as the American Association of University Professors), and all artists' clubs, guilds, and societies.
- 19 School District - a geographic unit within a state comprised of member schools within that area as defined by the state government.
- 20 School Parent/Teacher Association - an organization composed of school parents who work with local school teachers and administrators.
- 21 School, Elementary - also called a grammar school.
- 22 School, Middle - also called a junior high school.
- 23 School, Secondary - also called a senior high school.
- 24 School, Vocational/Technical trade school - School for secretarial, business, computer training, etc.

Application Form Instructions

- 25 School, Other - such as one offering lessons and courses in karate, ballet, scuba diving, flower arranging, cooking, guitar, etc.
- 26 College/University - include state-supported colleges and universities, privately-supported colleges and universities, junior colleges and community colleges.
- 27 Library
- 28 Historical Society/Commission - a historical “society” is an organization dedicated to the study and preservation of the history of a town or region, usually owning a collection of documents and/or artifacts and frequently based in a historic building; a historical “commission” is an arm of local government, usually volunteer, charged with the survey of historic buildings in a town or region.
- 29 Humanities Council/Agency - an organization whose primary purpose is to stimulate and promote the humanities through services, programs, and/or funding, within a specific geographic area. (e.g., county, state, local.)
- 30 Foundation - an endowed organization that dispenses funds for designated philanthropic purposes. Includes charitable trusts and corporate foundations.
- 31 Corporation/Business - a legal entity engaged in business or authorized to act with the same rights and liabilities as a person.
- 32 Community Service Organization - a non-arts organization designed to improve the lives of its membership and larger community through volunteerism and other services. Examples include youth centers, chambers of commerce, YMCAs. Elks, Clubs, the Salvation Army, Junior League, etc.
- 33 Correctional Institution - a prison, penitentiary, reformatory, etc.
- 34 Health Care Facility - hospital, nursing home, clinic, etc.
- 35 Religious Organization - church, synagogue, etc.
- 36 Seniors’ Center - a facility or organization offering programs, care or services for people 65 and over.
- 37 Parks and Recreation - usually a municipal agency which provides a wide variety of services for the population. In addition to administration of park facilities, services may include planned activities such as concerts, plays and participatory activities. (e.g. ceramics, macrame and other crafts.)
- 38 Government, Executive - the administrative branch of the government, federal, state, county, local or tribal. Includes grants to municipalities.
- 39 Government /Judicial - judges and courts of law.
- 40 Government /Legislative (House) - the representative body of government (commonly the House of Representatives) creating statutes/laws. Includes representatives and related other, such as legislative research personnel.
- 41 Government /Legislative (Senate) - the other legislative body of government (commonly the Senate) creating statutes/laws. Includes senators and related others, such as legislative research personnel.
- 42 Media Periodical - a periodical publication including magazines, journals, newsletters, etc. Does not include daily or weekly newspapers.

- 43 Media - Daily Newspaper
- 44 Media - Weekly Newspaper
- 45 Media - Radio
- 46 Media - Television
- 47 Cultural Series Organization - an organization whose primary purpose is presentation of single arts events or cultural series such as Community Music Series, Metro Modern Dance Series, Washington Performing Arts Society, or film series.
- 48 School of the Arts - any school which has arts education as its primary educational mission. Includes magnet schools for the arts, community arts schools, conservatories, schools for artistically gifted, etc.
- 49 Arts Camp/Institute - a organization dedicated to camps, institutes or in-depth experiences for limited time duration (e.g., a children's summer music camp).
- 50 Social Service Organization - governmental or private agencies designed to provide services addressing specific social issues (e.g. public housing, drug abuse, welfare, violence, the environment, health issues, etc.).
- 51 Child Care Provider - an organization providing child care.
- 99 None of the above.

Legislators

Identify your U.S. Representative to Congress, state senator and state representative and their districts. This information may be obtained through your local library or county clerk's office, or at www.house.gov/writerep/.

Date Organized

Enter month and year applicant began publication under current legal name.

Number of Paid Professional Staff

List full and part-time separately.

Annual Hours of Operation

Provide total public hours and indicate if operations are seasonal.

Section 2--Applicant Primary Discipline Code and Section 3--Projects Primary Discipline Code:

For Section 2: Enter the one code that describes primary area of work for the applicant organization.

For Section 3: Enter the one code that best describes the primary discipline of the project.

NOTE: If project activities are of a technical assistance or service nature, use the discipline which will benefit from the project. For example, accounting workshops for dance company managers should be coded 01 Dance. A training conference for performing arts presenter trustees should be coded 14 Multidisciplinary.

Application Form Instructions

01-Dance (do not include mime; see "Theater" 04 for mime)
 A-ballet
 B-ethnic/jazz include folk-inspired, (see "Folk Arts" 12)
 C-modern

02-Music
 A-band, do not include jazz or popular
 B-chamber, include only music for one musician to a part
 C-choral
 D-new, include experimental, electronic
 E-ethnic, include folk-inspired; see "Folk Arts," 12
 F-jazz
 G-popular, include rock
 H-solo/recital
 I-orchestral, includes symphonic and chamber

03-Opera/Music Theater
 A-opera
 B-musical theater

04-Theater
 A-theater-general, include classical, contemporary, experimental
 B-mime
 D-puppet
 E-theater for young audiences

05-Visual Arts
 A-experimental include conceptual, new media, new approaches
 B-graphics, include printmaking and book arts; do not include graphic design: see "Design Arts" 06
 D-painting, include watercolor
 F-sculpture

06-Design Arts
 A-architecture
 B-fashion
 C-graphic
 D-industrial
 E-interior
 F-landscape architecture
 G-urban/metropolitan

07-Crafts
 A-clay B-fiber
 C-glass D-leather
 E-metal F-paper
 G-plastic H-wood
 I-mixed media

08-Photography, include holography

09-Media Arts
 A-film
 B-audio include radio, sound installations
 C-video
 D-technology/experimental (include work created using computer or other digital or experimental media as the primary expressive vehicle)

10-Literature
 A-fiction
 B-nonfiction
 C-playwriting
 D-poetry

11-Interdisciplinary--pertaining to art forms/art works that integrate more than one arts discipline to form a single work (e.g. collaboration between/among the performing and/or visual arts), include performance arts.

12-Folk Life / Traditional Arts--pertaining to oral, customary, material, and performance traditions informally learned and transmitted in contexts characteristic of ethnic, religious, linguistic, occupational, and/or regional groups. For dance, music, crafts/visual arts and oral traditions that meet the above criteria, use the subcodes 12A-12D. For other folklife or traditional art forms not itemized below (such as specific occupational arts, vernacular architecture, folk/traditional theater or other performing art forms), use the main code of 12. **Do not include folk-inspired forms.** For example, interpretations of ethnic/folk dance or music by artists outside the particular ethnic/folk tradition should be coded 01B or 02E, respectively.

12A-Folk/Traditional Dance

12B-Folk/Traditional Music

12C-Folk/Traditional Crafts and Visual Arts

12D-Oral Traditions (include folk/traditional storytelling)

13-Humanities--pertaining but not limited to the following fields: history, philosophy, languages, literature, linguistics, archaeology, jurisprudence, history and criticism of the arts, ethics, comparative religions, and those aspects of the social sciences employing historical or philosophical approaches. This last category includes cultural anthropology, sociology, political theory, international relations, and other subjects concerned with questions of value and not with quantitative matters.

14-Multidisciplinary--pertaining to grants that include activities in more than one of the above disciplines; use this code to describe only those grants in which the majority of activities cannot be attributed to one discipline. If the majority of supported activities are clearly within one discipline, that discipline should be used instead of multidisciplinary. Do not include interdisciplinary activities or events. See "Interdisciplinary," Code 11.

15--Non-arts/Non-humanities

Section 2: Grantee Race Code

Enter the ONE code below that best represents 50 percent or more based on code description for the applicant organization. Applicant organizations should code themselves based on the predominant group of which their staff or board or membership (not audience) is composed. Use the list below. Organizations should choose the one code that best represents 50 percent or more of their staff or board or membership.

- A 50% or more Asian
- B 50% or more Black / African American
- H 50% or more Hispanic / Latino
- N 50% or more American Indian / Alaska Native
- P 50% or more Native Hawaiian / Pacific Islander
- W 50% or more White
- 99 no single group listed above represents 50 percent or more.

Section 3: Project Race/Ethnicity Code

Enter the ONE code below that best reflects the project activities: If the majority of the grant activities are intended to involve or act as a clear expression or representation of the cultural traditions of one particular group, or deliver services to a designated population listed below, chose that group's code from the list. If the activity is not designated to represent or reach any one particular group, choose code "99."

Section 3: Project Information

Project Director (contact person)

This is the person to whom questions concerning this application will be addressed. Include address, email and phone number(s). This person cannot be the same as the authorizing official.

Activity/Project Title

Start date/end date

Enter the dates of your project. These dates must be within the grant period of October 1, 2007 through September 30, 2008

Type of Activity Codes--General description of what you plan to do.

- 01 Acquisition - expenses for additions to a collection.
- 02 Audience Services - ticket subsidies, busing senior citizens to an event.
- 04 Creation of Work of Art/Commission.
- 05 Concert/Performance/Reading-include production/development.

Application Form Instructions

- 06 Exhibition - include visual arts, film, video, production development.
- 07 Facility Construction, Maintenance, Renovation. Note: Design is 04.
- 07 Facility Construction, Maintenance, Renovation. Note: Design is 04.
- 08 Fair/Festival - periodic/seasonal program of arts events.
- 09 Identification/documentation - archival, educational purposes.
- 10 Institution/Organization /Establishment -creation/development of a new institution/organization.
- 12 Arts Instruction - include lessons, classes, and other means used to teach knowledge of and/or skills in the arts.
- 13 Marketing - see budget definitions.
- 14 Professional support - administrative.
- 15 Professional Support - artistic.
- 16 Recording/Filming/Taping - including creation in 04, documentation in 09, publication in 17.
- 17 Publication - books, manuals, newsletters.
- 18 Repair/restoration/Conservation.
- 19 Research Planning - include program, evaluation, strategic planning, and establishing partnerships/collaborations between agencies.
- 20 School residency - artist activities in an educational setting wherein one or more core student groups receive repeated artist contact over time.
- 21 Other residency - artist activities in a non-school setting wherein one or more core student groups receive repeated artist contact over time.
- 22 Seminar/Conference.
- 23 Equipment Purchase/Lease/Rental.
- 24 Distribution of Arts - films, books and prints, including broadcasting.
- 25 Apprenticeship/Internship.
- 26 Regranting
- 27 Translation
- 28 Writing About Art - include criticism.
- 29 Professional Development/Training - activities enhancing career advancement.
- 30 Student Assessment - the measurement of student progress toward learning objectives. Not to be used for program evaluation.
- 31 Curriculum Development/Implementation--include the design, implementation and distribution of instructional materials, methods, evaluation, criteria, goals and objectives.
- 32 Stabilization/Endowment/Challenge - grant funds used to reduce debt, contribute to endowments, build cash reserves or enhance funding leverage or stabilization.
- 33 Building Public Awareness - activities designed to increase public understanding of the arts or to build public support for the arts.
- 35 Website / Internet Development - include the creation or expansion of existing Websites (or sections of Websites) as well as the development of digital art collections, databases, discussion areas or other interactive technology services delivered via the Internet.

- 36 Broadcasting - include broadcasts via television, cable, radio, the Web or other digital networks.
- 99 None of the above.

Arts Education Code:

An arts education project is defined as: An organized and systematic educational effort with the primary goal of increasing an identified learner's knowledge and/or skills in the arts with measurable outcomes.

Projects not fitting the definition of arts education stated above should be coded 99.

For those projects fitting the National Standard Arts Education definition, the use of sub-codes A through D, indicating specific learning audiences, are required. If a project serves multiple groups of learners or the general public, main numeric codes are acceptable:

- 01 50% or more of this projects activities are arts education directed to:
 - A. K-12 students
 - B. Higher education students
 - C. Pre-kindergarten children
 - D. Adult learners (including teachers and artists)
- 02 Less than 50% of this project's activities are arts education directed to:
 - A. K-12 students
 - B. Higher education students
 - C. Pre-kindergarten children
 - D. Adult learners (including teachers and artists)
- 99 None of this project involves arts education

Project Descriptors

Select the descriptor(s) below that comprise a significant portion (50 percent or more) of the grant's resources /activities. Select and enter all that apply. If none apply, or if the descriptors below apply to a small or indeterminate portion of your activities, enter a "Z."

- A Accessibility** - grants or services related to ADA/504 compliance or other activities designed to increase access to the arts for persons with disabilities.
- I International** - programs or activities supporting any of the following: grantees visiting other countries, foreign artists visiting the USA, any cultural exchange program, linkages with artists or institutions in other countries, or establishing/administering international programs in your own agency.
- P Presenting/Touring** - grants or services resulting in the movement of artists and artworks for performances, readings, screenings, exhibits, etc., in different geographic areas. Use this code to indicate funds awarded for either the hosting/presentation of works originating outside of the grantee community or for the fees paid to artists or arts organizations that will, themselves, be touring in different areas.

Application Form Instructions

T Technology - grants or services using technology for the creation or dissemination of artworks or the use of technology for organizational management purposes.

Y Youth at Risk - grants or services designed primarily to serve at-risk youth. Include arts-related intervention programs (for violence, drug/alcohol abuse and crime) as well as other creative programming specifically involving at-risk youth as primary project participants or beneficiaries.

Section 4 --- Summary Information

The information should represent your projections and estimates for the entire grant period.

Awardees will have an opportunity to amend the projections and estimates during the grant contracting process, and will be required to provide actual participant numbers in the final grant report.

Section 4a----Budget Summary

Complete Section 5, Projected Budget before completing the budget summary.

Section 4b----Project Participation Summary

Michigan Artists Participating

Enter the number of Michigan artists involved in this project as providers of art, artistic or cultural services.

Amount Paid to Michigan Artists

Enter the amount paid to Michigan artists involved in this project as providers of art or artistic or cultural services.

Artists Participating

Enter the total number of artists involved in this project as providers of art, artistic or cultural services (this total number should include Michigan artists).

Amount Paid to Artists

Enter the total amount to be paid to artists involved in this project as providers of art, artistic or cultural services (this total should include the amount paid to Michigan artists).

Individuals Benefitting

Count direct project participants, service providers and any staff, board members or other partners directly involved with the project. Do not use the total number of individuals served by all programs of the organization receiving the grant award. Figures should encompass only those individuals directly affected by or involved in the funded activity, and should include the totals from the Artists Participating and Youth Benefitting fields. Include actual audience numbers based on paid/free admissions or seats filled. Avoid inflated numbers, and do not double-count repeat attendees.

Youth Benefitting

Enter the total number of children and youth (including students, participants, and audience members) who will directly benefit from the project. This figure should reflect a portion of the total number reported in Individuals Benefitting.

New Hires and Employees

Enter the number of individuals who will be hired and employed by the applicant organization, during the grant period, to implement the project. Include full and part-time staff. Do not include contract workers.

Section 4c ----ADA Information

Please circle the appropriate response. Unless the question states otherwise, the information you provide on ADA compliance should be project specific.

Section 5--- Projected Budget

Complete the budget, paying attention to the instructions on the application form as well as the budget definitions.

A detailed itemization must be provided **as Attachment #2**. The budget itemization must follow the same format as the sample itemization in this booklet (pages 61-62) and include all sub-totals and totals.

Revenue

Include all earned and unearned revenue for this project. Provide an explanation of revenue sources in the detailed budget itemization. Copy in-kind expenses total from line 33 to line 18.

Note: If the applicant is NOT an arts or cultural organization and the project makes a profit, the surplus (up to the grant amount) must be returned to MCACA .

Expenses

Include all expenses for this project. List cash expenses under cash column. List the dollar value of all donated programming space, goods and/or service hours under in-kind. All expenses must be fully explained in the budget itemization. Generally, Council funds cannot be used for capital expenses, therefore, revenue to cover these expense items should be clearly identified and completely explained in the revenue breakdown portion of your budget itemization. **On the Expenses page of the budget form, please include the amount of the cash expenses that are to be MCACA monies, in the column headed "MCACA dollars."**

Add line 4 and line 13. Enter the total of these two lines on line 20, cash match.

After completing the project budget, Section 5, transfer information to Budget summary (section 4a).

Section 6: Economic Assessment

Complete this section following the instructions located at the top of the form.

Section 7: Assurances

Please review carefully. Provide the signature of the authorized official, or board designee. Include the meeting and signing dates.

Section 8: Attachments

The following attachments and the Attachment Checklist (found at the end of the application) must be submitted with your application.

Attachment #1, Proposal Narrative

The Project Narrative is vitally important to the Peer Panel Reviewers, as it tells the story of your project and includes details such as the who, what, when, where, why, and how much. The Narrative should be written so that it can be easily understood by someone not familiar with the applicant organization or geographic location.

Narrative Formatting

Narrative must be typed, single spaced, on 8½" x 11" sheets of white paper, one-sided only. Do not use smaller than 12-point type, and be sure to leave a minimum margin of 1" on both sides. Submit no more than six narrative sheets and label as Attachment #1 - Proposal Narrative. Collate and number each page in the upper right corner. Include the name of the organization and narrative question on each page. **Failure to adhere to formatting criteria may result in a loss of points.**

Compose the Narrative by addressing the review criteria on page 8. The numbered items 1-4 below provide details on the criteria. The information you provide will be reviewed according to this criteria.

1. **Artistic Merit** (*Worth 50 points at the panel review*)

Describe your organization's commitment to high artistic standards by describing the time procedures and resources, etc. which support these standards. Indicators of artistic quality include: programing, repertoire, critical reviews, awards numbers and types of rehearsals, jurying systems, the artists, jurors, artistic directors, appropriate equipment, etc.

Describe the quality of services and activities provided.

2. **Community Service** (*Worth 15 points at the panel review*)

Describe target audience and their needs; include audience characteristics, population, rural, urban, racial makeup, youth, senior citizen, disabled, etc. and estimate the number of individuals you intend to reach. Explain audience development and access plans, explain how the project will reach, involve and benefit your audiences.

Describe how the community supports your program and activities. Provide evidence of the scope of such support. Include nonmonetary support such as in-kind contributions, volunteers or letters from program participants.

Describe how you meet community needs and the extent to which the project will reach, involve and benefit underserved, diverse, geographic, cultural, ethnic and special populations. Indicate the extent to which the project is applicable.

organizations that you have been involved with in these efforts (i.e. schools, arts organizations, community artists, universities and local units of government, etc.). Provide evidence of joint plan

3. Artistic Involvement and Support *(Worth 15 points at the panel review)*

List the names of all key artists involved in the project and describe responsibilities. Cite the quality of their work, commitment to their art form, current activity, recognition, awards, educational credentials, experience, critical reviews, opportunities for artistic growth and development, etc.

4. Project Management and Feasibility *(Worth 20 points at the panel review)*

Describe your planning process for the proposed project. Include information on key participants involved in implementation and management as well as the extent to which the planning and participants are appropriate. Include your justification for the feasibility and effectiveness of the project plans and its potential for success (realistic timelines, work plans, funding request and budget, etc.). Identify by name and provide relevant artistic qualifications of your organizations key artistic decision makers.

Provide a description of your project evaluation methods.

Provide a description of your promotional plans and methods.

Provide a description of facilities, location, or sites in which activities will occur. Indicate how sites were selected. If they will not enhance the artistic quality of the project activities, indicate why the sites were selected.

NOTE: Be sure to address special review criteria listed in each component description and any appropriate Activity Type Special Requirements listed on pages 36-39. Remember, the attachments outlined on pages 52-56 of the application instructions relate in various ways to the Review Criteria. Please complete the checklist of the grant application to ensure all the attachments have been included.

Attachment #2, Budget Itemization

Each revenue and expense budget figure from Section 5, projected budget, must be itemized, including all payments to artists and in-kind. Indicate the source (for revenue amount) and use (for an expense amount) for each figure in the itemization. The itemization of all artists payments should identify artists or groups who will be paid by name, and the fee for each (the fee for a group of artists along with the type and number of artists to be paid may be substituted for the list of the artists' names). The itemization must be accurate and balance with the projected budget in section 5. **You must indicate if amounts listed on lines 1 through 14 are pending or confirmed by placing a "p" or "c" next to the dollar amount. Please note that in your itemization, MCACA is requiring exact line items showing where MCACA funds will be spent as part of your cash expense.**

Attachment # 3, Organizational History

In not more than one page, please provide a description of the applicant organization, including history and activities. Be sure to include the organization's mission statement.

Attachment # 4, Proof of Tax Exemption Status

Provide proof of tax exempt status. A 501 (c) (3) and other tax exempt organizations should submit a copy of their IRS tax determination letter. The following items will not be accepted as proof of tax exempt status: proof of Michigan nonprofit incorporation, articles of incorporation, bylaws, proof of sales tax exemption. Agencies of government and public schools, school districts, intermediate school districts, colleges and universities are exempt from this requirement.

Attachment # 5, List of Governing Board Members

Provide a roster of your governing board, including names, addresses, telephone numbers, professions or areas of expertise.

Attachment # 6, Project Director's Resume or Bio

Provide the resume or bio of the project director.

Attachment # 7, Letters of Support

Provide a minimum of three but no more than ten letters of support. Letters of support should be current, reinforce the worth of project activities and come from the community/constituents served. Provide letters of support from key members of the collaboration/partnership to indicate the degree of their involvement and their commitment to the project. Letters of support from elected officials do not necessarily indicate general community support.

Attachment # 8, Resume(s) or Bio(s) of Key Decision Makers

Provide the resumes or bios of the key project decision makers, jurors, panelists, etc.

Attachment # 9, Resume(s) or Bio(s) of Key Artist(s)

Provide the resumes or bios for each artist who has been identified in the project narrative.

Attachment #10, Documentation and Samples of Work

Provide documentation as specified in the categories within the program guidelines. Provide a concise but representative sample of materials (promotional materials, pamphlets, brochures, annual reports, programs, season brochure, catalogues, newsletters, samples of work, etc.), to acquaint panelists with your organization and its programs. Each item should be labeled and numbered in the right, top corner. No oversized (larger than 9"x 12") items may be submitted.

Please submit;

1. Three copies of not more than five, one-page items (press release, critical review, etc.)
2. Three copies of not more than one, multi-page item (newsletter, pamphlet, annual report, etc.)

3. Three copies of samples of work. Make sure these are recent works and represent the type of project you are applying for.

Refer to the following instructions for submitting Samples of Work. Do not submit original work.

Audio

1. Submit standard CD or audio cassette tapes
2. Submit three (3) copies of one (1) audio recording
3. Label the audio recording with name of the applicant organization.

Audio Sheet

Submit three copies of an audio sheet along with the three copies of an audio cassette recording.

1. Label audio sheet in the right, top corner: "Audio Sheet " and include name of the applicant organization
2. The audio sheet describes the work sample reviewers will evaluate. Include:
 - title of work
 - name of work's creator, composer, lyricist,
 - author, etc., as applicable
 - date work was completed, date composed, date performed, etc., as applicable
 - names of key artists, group and instruments played or parts sung, etc., as applicable
 - name of conductor, arranger, guest artists, accompanist, etc., as applicable
 - date tape was recorded
 - length of the entire work (not length of the taped sample)

Manuscripts

Submit three copies of the manuscript as follows:

1. Manuscripts may not exceed twenty pages in length.
2. Manuscripts must be typed on 8½" x 11" white paper, one side only.
3. If poetry is submitted, only one poem may appear on a page.
4. Manuscripts must be submitted on photocopy paper.
5. Label each page of the manuscript in the right, top corner with: "Manuscript," Page # (1 through 20), the name of the applicant organization and name of the author (name of author who's work is on a page should appear at the top of that page) and title of the work (title of the work on a page should appear at the top of that page).

Printed Photography

Submit printed photographs as follows.

1. Submit three sets of up to ten, 8"x10" photos.
2. Label each photo with: number 1 to 10, the name of the applicant organization, the name of the artist, group, performer, etc., as applicable, title of the work, activity, site, etc., as applicable and top of the image
3. Package Photos in a clear plastic or acetate, 9"x12" loose-leaf sheet.

Photo List

Submit three copies of the Photo List with the three sets of photos.

1. Label the photo list in the right, top corner: "Photo List," and name of the applicant organization
2. The photo list describes each print. Number the descriptions to correlate with the numbered print they describe.
3. Each description of a print should include:
 - name of the artist, group, etc., as applicable
 - title of the work, identification of activity, site, etc., as applicable
 - date of execution, date of completion, date of performance, etc., as applicable
 - medium, materials used, etc., as applicable
 - dimensions of work (height, width, depth), duration, as appropriate
 - indication if a slide contains a detail or multiple view of a work.

Video Recording

1. Submit three copies of one CD-rom, DVD, or ½ VHS format video cassettes, recorded at standard play speed.
2. Label the Video Recording with the following information:
 - name of applicant organization
 - title of the project
 - title of work(s), name of activity, etc., as applicable
 - name of the work's creator, or subject, etc., as applicable

Video Sheet

Submit three copies of a video sheet with the three copies of the videotape, CD Rom or DVD.

1. Label the video sheet in the right, top corner: "Video Sheet" and name of the applicant organization
2. The video sheet should describe the sample to be evaluated and include:
 - title of the work, activity, etc., as applicable
 - name work's creator(s), subject(s), etc., as applicable
 - date the work was completed, taped, or performed, etc., as applicable
 - names of artists, group, or performer(s) with role(s) portrayed on the tape, etc., as applicable
 - accompanist or sound credits, names of key technical specialists, etc., as applicable
 - work's total running time (not playing time of sample)

Actors' Equity Association Contractor Advisory: Actors' Equity Association (AEA) allows producers and presenters with AEA contracts to submit video Samples of Work. LORT contractors are given permission to submit video Samples of Work under the AEA rules which cover "Televising, Filming and Recording." (Refer to the AEA rule book.)

Other AEA contractors ("Small Professional Theater," "Guest Artist," "Stock," etc.) should obtain permission to produce and submit video Samples of Work by contacting their AEA business representative. AEA looks favorably upon such requests.

AEA contractors may videotape up to ten minutes of materials, as long as the video does not contain a dramatic scene or musical number in its entirety. Further, contractors may submit videotaped Samples of Work to the Michigan Council for Arts and Cultural Affairs for evaluation as part of the funding review process. Generally, the same AEA rules that apply to a documentation or archive video apply to Sample of Work videos.

The Council assures that videotapes will be used for the purpose of artistic evaluation, then archived in accordance with the State's retention schedule. Video samples will not be made available for subsequent viewing by any individual or organization. In all matters pertaining to videotaped Samples of Work, AEA rules and regulations apply.

Attachments/Checklist

The Attachments/Checklist must be completed and sent with your application form.

Mailing Instructions

Applications are due by May 1, 2007, for projects beginning on or after October 1, 2007.

Applications must be postmarked by the **U.S. Post Office** or **dated by a commercial carrier** on or before the application deadline. Hand-delivered applications must be dated and documented received by Council staff on or before the application deadline. Late or significantly incomplete applications will not be accepted or reviewed. Metered mail will not be accepted as proof of meeting deadlines.

Applications will be evaluated by review panels as submitted.

Faxed applications are unacceptable.

The original and three copies (total of four) of completed application and required attachments must be collated and each placed in its own envelope. Each envelope should be labeled with the organization's name and identified according to the checklist (see Section 8, "Packaging" in the application form).

Three copies of documentation requested in specific program or category guidelines should be submitted in separate envelopes labeled with the organizations' name and identified according to the checklist.

The seven envelopes (four applications with attachments, and three documentation envelopes) are to be submitted in a single package.

It is the applicant's responsibility to ensure that application sets are collated and assembled properly. Individual envelopes will not be opened and will be forwarded to reviewers as submitted. Envelopes will not be checked by staff prior to distribution. Check individual program information for any special

Application Form Instructions / **Mailing Instructions**

instructions.

The Council is not responsible for loss or damage of application materials. The Michigan Council for Arts and Cultural Affairs reserves the right to retain a copy of application materials for archival purposes and its permanent record.

All application materials are public records. Keep a complete copy of your application for your file.

Send application package to:

**Grant Application
ATTN. Arts Projects
Michigan Council for Arts and Cultural Affairs
702 West Kalamazoo
P.O. Box 30706
Lansing, MI 48909-8206**

Budget Definitions

Activity

Refers to the specific project or range of operations funded by MCACA.

Admissions

Revenue derived from fees earned through sales of services (other than this grant award). Include sales of workshops, etc., to other community organization, government contracts for specific services, performances or residence fees, tuition, etc. Include foreign government support.

Applicant Cash

Funds from the applicant's resources allocated to this project.

Capital Expenditures-Acquisitions

Expenses for additions to a collection, such a works of art, artifacts, plants, animals or historic documents, the purchase of which is specifically identified with the activity.

Capital Expenditures - Other

Expenses for purchases of building or real estate, renovation or improvements involving structural change, payments for roads, driveways, or parking lots, permanent and generally immobile equipment such as grid systems or central air conditioning, etc., that are specifically identified with the activity.

Corporate Support

Cash support derived from contributions given for this activity (other than this grant award) by businesses, corporations and corporate foundations, or a proportionate share of such contributions allocated to this activity.

Employee-Administrative

Payments for employee salaries, wages and benefits specifically identified with the activity, for executive and supervisory administrative staff, program directors, managing directors, business managers, press agents, fund raisers, clerical staff such as secretaries, typists, bookkeepers, and support personnel such as maintenance and security staff, ushers and other front-of-the house and box office personnel.

Employees-Artistic

Payment for employee salaries, wages and benefits specifically identified with the activity, for artistic directors, conductors, directors, curators, dance masters, composers, choreographers, designers, video artists, film makers, painters, poets, authors, sculptors, graphic artists, actors, dancers, singers, musicians, teachers, instructors, puppeteers, etc.

Employees-Technical/Production

Payments for employee salaries, wages and benefits specifically identified with the activity, for technical management and staff, such as technical directors, wardrobe, lighting and sound crew, stage managers, stage hands, video and film technicians, exhibit preparators and installers, etc.

Federal Support

Cash support derived from grants or appropriations given for this activity (other than this grant award) by agencies of the federal government, or a proportionate share of such grants or appropriation allocated to the activity.

Foundation Support

Cash support derived from grants given for this activity (other than this grant award) by private foundations, or a proportionate share of such grants allocated to this activity.

Government Support

Cash support derived from grants or appropriations given for this activity (other than this grant award) by agencies of the city, county, in-state regional and other local government agencies, or a proportionate share of such grants or appropriation allocated to the activity.

Grant Amount Awarded

Amount awarded in support of this activity.

In-Kind

In-kind items utilize the same definitions as cash categories to reflect the value of fees and services which are provided to the applicant by volunteers or outside parties at no cash cost to the applicant.

Marketing

All costs for marketing, publicity, and/or promotion specifically identified with the activity. Do not

Application Form Instructions / Budget Definitions

include payments to individuals or firms which belong under “personnel” or “outside fees and services.” Include costs of newspapers, radio and television advertising, printing and mailing of brochures, flyers, and posters, and food, drink and space rental when directly connected to promotion, publicity or advertising. For fundraising expenses, see “Other Expenses.”

Non-employee Artistic Fees and Services

Payments to firms or persons for the services of individuals who are not normally considered employees of the applicant, but consultants or the employees of other organizations, whose services are specifically identified with the activity. Include artistic directors, directors, conductors, curators, dance masters, composers, choreographers, designers, video artists, film makers, painters, poets, authors, sculptors, graphic artists, actors, dancers, singers, musicians, teachers, instructors, etc. serving in non-employee/non-staff capacities.

Non-employee, Other Fees and Services - Payments to firms or persons for non-artistic services of individuals who are not normally considered employees of the applicant, but consultants or the employees of other organizations, whose services are specifically identified with the activity.

Other Expenses

All expenses not entered in other categories and specifically identified with the activity. Include fundraising expenses, scripts and scores, lumber and nails, electricity, telephone and telegraph, storage, postage, interest charges, photographic supplies, publication purchases, sets and props, food consumed on premises, equipment rental, insurance fees, non-structural renovations or improvements, trucking, shipping and hauling expenses not entered under “Travel.”

Other Private Support

Cash support derived from cash donations given for this activity or a proportionate share of general donation allocated to this activity. Do not include corporate, foundation or government contributions and grants. Include gross proceeds from fundraising events.

Other Unearned

Revenue derived from sources other than those listed above. Include catalog, sales, advertising space in programs, gift shop income, concessions, parking, investment income, etc.

Space Rental

Payments specifically identified with the activity for rental of office, rehearsal, theater, hall, gallery and other such spaces.

State Support Not From Council

Cash support derived from grants or appropriations given for this activity (other than this grant award) by agencies of state government, or a proportionate share of such grants or appropriations allocated to the activity. *Some examples of other state funding include: Department of Education, MSHDA, DNR, MDOT etc.*

NOTE: MCACA Minigrants and Touring grants cannot be included in this activity.

Travel

All costs directly related to travel of an individual or individuals and specifically identifies with the activity. Include fares, hotel and other lodging expenses, food, taxis, gratuities, per diem payments, toll charges, mileage, allowances on personal vehicles, car rental costs, etc. For trucking, shipping, or hauling expenses, see "Other Expenses."

Test Yourself

Take a look at the following questions. If you can answer each question "Yes," you have prepared your application to be reviewed by the peer panel. If any of your answers are "No," you may want to revisit your application.

1. Did you use an inclusive process to develop your project?
2. Does your application Narrative clearly respond to the program guidelines and review criteria?
3. Is the proposed project compatible with the mission and goals of your organization?
4. Does your community and others outside your organization support the project? Is their support evidenced in letters, agreements, matching funds, volunteer contributions, etc.?
5. Are all of your letters of support current and relevant to your project?
6. Have the grant program matching requirements been met?
7. Have you clearly explained what you plan to accomplish through your project? Why? How? When?
8. Are the project activities accessible to the general public? Persons with disabilities?
9. Is the facility where the project activities will take place accessible to persons with disabilities?
10. Do resumes and bios of key personnel reflect relevant experience and expertise?
11. Are your project budget projections realistic? Are personnel wages, supply and equipment costs, rental fees, marketing and promotional expenses etc. appropriate?
12. Generally, MCACA final grant awards are less than the amount requested. Have you considered how partial funding may impact the implementation of your project?
13. Is your cash flow sufficient to ensure that your project can begin while you wait for your Council funding to arrive?

Application Form Instructions / Sample Itemization

Sample Itemization

MCACA requires that you submit a full itemization of each figure in your budget. That itemization is to be submitted as ATTACHMENT #2. The following is a sample of such an itemization. Indicate if amounts listed on line 1 through 14 are pending or confirmed by placing a "p" or "c" next to the dollar amount.

ATTACHMENT #2, Page 1 "Your" Arts Organization Inc.

REVENUE

(p = projected) (c = confirmed)

Line 1 Admissions

| | | |
|---------------------------------------|------------|-----------------|
| Ticket sales | | |
| 4 performances x 750 x \$5 per ticket | \$15,000 p | <u>\$15,000</u> |

Line 2 Contracted services

| | | |
|--------------------------------------|----------------|----------------|
| 7 school workshops - 7 x \$150 ea | \$1,050 c | |
| 2 school performances - 2 x \$350 ea | <u>\$700 c</u> | |
| | \$1,750 c | <u>\$1,750</u> |

Line 3 Other / Memberships

| | | |
|---------------------------|----------------|----------------|
| 400 x \$15 per membership | \$6,000 | |
| 80 x \$25 per membership | <u>\$2,000</u> | |
| | \$8,000 c | <u>\$8,000</u> |

Line 5 Corporate Support

| | | |
|---------------------------|------------------|----------------|
| The Alexander Corporation | \$2,000 p | |
| 15 businesses @ \$250 | \$3,750 p | |
| 4 businesses @ \$1,000 | <u>\$4,000 p</u> | |
| | \$9,750 p | <u>\$9,750</u> |

Line 7 Other Private Support

| | | |
|-----------------------|------------------|-----------------|
| Millionaire Raffle | \$7,000 p | |
| Charities of Our Town | <u>\$3,000 p</u> | |
| | \$10,000 p | <u>\$10,000</u> |

Line 16 Council request

| | |
|----------|-----------------|
| \$11,000 | <u>\$11,000</u> |
|----------|-----------------|

Line 17 Total Cash Revenue

| | | |
|----------|-----------------|------------------|
| \$55,500 | <u>\$55,000</u> | <u>*\$55,500</u> |
|----------|-----------------|------------------|

(*Note: This amount should equal the amount on line 32 of the budget form.)

EXPENSES - IN-KIND

Line 21 Administrative Employees:

| | | |
|-----------------------------------|---------|----------------|
| Executive Director - 5% of salary | \$1,250 | <u>\$1,250</u> |
|-----------------------------------|---------|----------------|

Line 25 Other fees/services (non-employee)

| | | |
|----------------------------------|----------|-----------------|
| 7 school teachers - 7% of salary | | |
| 7 x \$2,450 = | \$17,150 | <u>\$17,150</u> |

Line 26 Space Rental

| | | |
|-------------------------------|---------|----------------|
| Allante Elementary Auditorium | | |
| 2 performances - 2 x \$800 = | \$1,600 | <u>\$1,600</u> |

Line 33 Total In-Kind Expenses

| | | |
|----------|-----------------|------------------|
| \$20,000 | <u>\$20,000</u> | <u>*\$20,000</u> |
|----------|-----------------|------------------|

(*Note: This amount should equal the amount on line 18 of the budget form.)

| EXPENSES - CASH | <u>MCACA</u> | <u>Cash Expenses</u> | <u>TOTALS</u> |
|--|---------------------|-----------------------------|-------------------------|
| Line 21 Administrative Employees | | | |
| Executive Director - 20% of salary | \$1,500 | \$5,000 | <u>\$ 5,000</u> |
| Line 22 Artistic Employees | | | |
| Grover Dance Company (5 dancers) | | | |
| 4 performances -4 x \$5,550 | \$,5000 | \$22,200 | |
| 2 performances -2 x \$1,300 | <u>\$1,300</u> | <u>\$2,600</u> | |
| | | \$24,800 | <u>\$24,800</u> |
| Line 24 Artistic Fees / Services | | | |
| Robert Perry (dancer) | | | |
| 2 three-hour workshops - 2 x \$200 | 400 | \$400 | |
| John Dubin (dancer) | | | |
| 1 lecture/demonstration - 1 x \$200 | 200 | \$200 | |
| Darla Heller (dancer) | | | |
| 2 in-service 2 x \$200 | \$400 | \$400 | |
| Carrey Cooper String Quartet (4 musicians) | | | |
| 2 performances - 2 x \$800 | \$500 | \$1,600 | |
| The Mozart Symphony | | | |
| 4 performances - 4 x \$2,500 | <u>\$1,700</u> | <u>\$10,000</u> | |
| | | \$12,600 | <u>\$12,600</u> |
| Line 26 Space rental | | | |
| Hicks theater | | | |
| 4 performance - 4 x \$1,050 | | \$4,200 | <u>\$ 4,200</u> |
| Line 28 Marketing | | | |
| Newspaper Ads | | | |
| 4 x \$180 | | \$720 | |
| 5 x \$200 | | \$1,000 | |
| 2 x \$780 | | \$1,560 | |
| Posters | | | |
| 50 x \$13 | | <u>\$ 650</u> | |
| | | \$3,930 | <u>\$3,930</u> |
| Line 29 Other Expenses | | | |
| Ticket Agent | | \$500 | |
| School materials | | | |
| Dance Dream booklets - 245 x \$3 | | \$735 | |
| Teacher guide booklets - 7 x \$5 | | \$35 | |
| Royalties | | \$2,450 | |
| Millionaire raffle | | \$1,000 | |
| Corporate fundraising solicitation | | <u>\$250</u> | |
| | | \$4,970 | <u>\$4,970</u> |
| Line 32 Total Cash Expenses | | <u>\$55,500</u> | <u>*\$55,500</u> |
| (*Note: This number should equal the amount reported on line 17 of the budget form.) | | | |

***NOTE:** The numbers used in the Itemization samples are presented solely as examples of budget itemization format. These numbers are not to be used as recommendations of the Council of proper pay scales/expenses etc.